

DECEMBER, 1953

UNIVERSITY
OF MICHIGAN

DEC 1 1953

MUSIC
LIBRARY

music journal

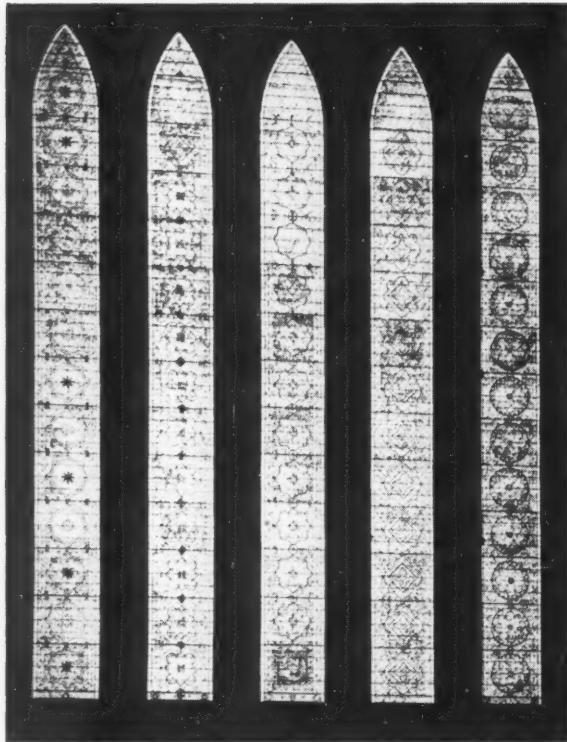


a city sings at christmas . . . music in canada

viewpoints on music therapy . . . christmas in bethlehem

35c

music maker for children . . . developing a volunteer choir



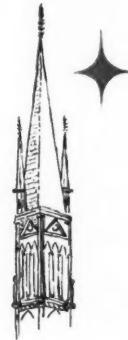
Stained Glass Windows, York Minster Cathedral

Let Them Praise His Name in Choir

Psalms 149:3

Choral music is most beloved at Christmas time,
for Yuletide is perhaps the one season in
all the year when people long to rejoice
together in the brotherhood of peace and belief.

These Christmas songs, arranged especially for chorus
by the Fred Waring staff, are particularly appropriate,
for they tell the age-old tale of wonder and happiness
in simple moving themes befitting a joyous, yet solemn holyday.
Make them a part of your Christmas program.



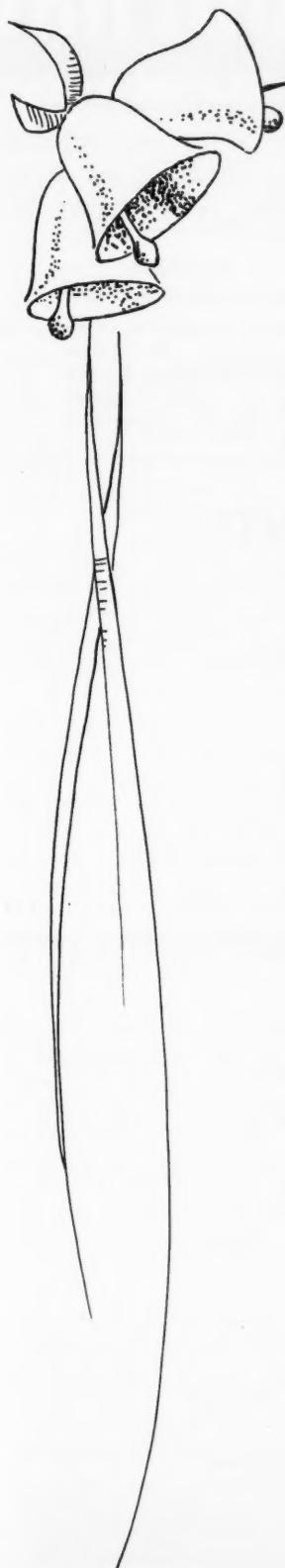
◆ THREE KINGS IN SPLENDOR WENT RIDING	arr. Hoggard
◆ *BEHOLD THAT STAR	arr. Cunkle
◆ RISE UP SHEPHERD AN' FOLLER	arr. Ringwald
◆ *WHEN ANGELS SANG OF PEACE	Tom Waring
◆ LULLABY OF THE CHRIST CHILD	arr. Scott
◆ THE FIRST CHRISTMAS	Davids
◆ OUR SWEET SAVIOUR DEAR	Bell
◆ COVENTRY CAROL	arr. Scott
◆ *THE SONG OF CHRISTMAS	Ringwald

*published as recorded for Decca by Fred Waring

Shawnee

Delaware Water Gap, Pennsylvania

All titles for mixed chorus—many also available
for treble and male voices. For prices and complete
listings see your local dealer or write direct.



A Christmas Message

I have been asked again this year to express to you the best Christmas wishes of all of us here at MUSIC JOURNAL. This I do . . . in warm sincerity.

But in equal sincerity I feel that there is much to be said besides "Merry Christmas." As we approach the season when we pause briefly to recall mankind's most tender memory, I cannot find it in my heart to ring small bells, or to sing small songs, or to smile with the mothers of the Christmas day babies . . . those who seem now to be destined to meet their own crucifixion in alien places, at alien hands.

This year, as in each of almost two thousand other years, the infant Jesus will be reborn in the hearts of men. Yet, this year—with an intensity and purpose never felt in all the centuries—He will be reviled and scorned. Reborn in December, re-crucified when Spring again opens the roads of hatred!

Is this our best? Can we make no better welcome for Him? Are there no great songs to be sung, no great bells to ring, no great Christmas lists of achievements to be made? Perhaps —

And then again, perhaps we should pursue, in love and honor and faith, the course set out for us so long ago. It may be that the little bells, the little songs, and the loving lists should be matters of a size to fit the secret heart.

—Jack Dolph

NEW MUSIC HORIZONS

Enlarged 1953 edition of books for grades 1 to 6. The complete program of classroom music activities.



The series also includes:

MUSIC FOR EARLY CHILDHOOD

A delightful book for use with kindergarten children.

WORLD MUSIC HORIZONS and AMERICAN MUSIC HORIZONS

These books for junior high school continue the many-sided program of the earlier grades.

SONGS FROM NEW MUSIC HORIZONS

Records of selections from each book. Four Columbia records for every grade.



SILVER BURDETT COMPANY

45 East 17th St., New York 3
Chicago • Dallas • San Francisco

music journal

Editorial and circulation offices: Delaware Water Gap, Pa.

Executive and advertising offices: 1270 Ave. of the Americas, New York 20, N.Y.

Vol. XI No. 12

December, 1953

Thirty-five Cents

MARGARET MAXWELL

Editor

AL VANN

Publisher—Advertising Director

JEAN TANNER *Associate Editor*
DAVID MILLER *Art Director*
DOLORES SHEA *Asst. Advertising Director*
STEPHEN KANYCH *Circulation*
HAZEL WEST *Circulation*

CONTENTS

A CHRISTMAS MESSAGE	1
<i>Jack Dolph</i>	
A CHRISTMAS OPERA IN NEW DRESS	7
<i>Margaret Maxwell</i>	
A CITY SINGS AT CHRISTMAS	8
<i>Arthur Henderson</i>	
CHRISTMAS IN BETHLEHEM	10
<i>Ted Mellin</i>	
MUSIC MAKER FOR CHILDREN	13
VIEWPOINTS ON MUSIC THERAPY	14
WARNING TO YOUNG MUSICIANS: LEARN A USEFUL TRADE	16
<i>James Hinton, Jr.</i>	
SYMPHONY IN ILLINOIS	18
<i>Ed Hahesy</i>	
"HARK, THE HERALD ANGELS SING"	20
DEVELOPING A VOLUNTEER CHOIR	22
<i>R. William Graham</i>	
MOVIES AND MUSIC	26
<i>C. Sharpless Hickman</i>	
CHRISTMAS CROSSWORD	27
<i>Evelyn Smith</i>	
MUSIC IN CANADA	28
<i>May Weeks Johnstone</i>	

Copyright 1953, The Music Journal, Inc.

Front Cover by Ewing-Galloway

Music Journal is published monthly by The Music Journal, Inc., Delaware Water Gap, Pa. Executive and advertising offices, 1270 Ave. of the Americas, New York. Subscriptions: one year, \$3.00; two years, \$5.00. Foreign subscriptions: \$4.00 per year. Canadian subscriptions: \$3.50 per year. Entered as second class matter at the Post Office in New York, N. Y. March 16, 1946 under the Act of March 3, 1879. Reentered Oct. 22, 1952 as second class matter at the Post Office in Delaware Water Gap, Pa. under the Act of March 3, 1879.

THE
came
union
open
In a
creas
twe
tract
for t
all i
mem
ing
two
Bing

FRAN
mov
Fadi
on t
total
writ
cent
Fadi
just
take

PIAN
to t
those
Mrs.
ver
teach
victi
arth
pass
oth

NINE
ville
the
beer
Cow
Mar
Over
ing;
Vari
Pegg
act

DEC

noteworthy

THE METROPOLITAN OPERA finally came to terms with the musicians' union for a two-year contract and opened on schedule November 16. In addition to a weekly wage increase of \$5.65 per man for the twenty-eight weeks' season, the contract includes a pay raise of \$4.40 for two pre-season weeks, or an overall increase of 3 per cent. Orchestra members now get \$159 a week during the season and \$124.40 for the two pre-season weeks. Well, Rudolph Bing can breathe freely until 1955!

FRANZ LISZT is going to turn up in a movie biography, that is if William Fadiman, who is doing the research on the film, can wade through the total of almost 1300 compositions written by that prolific nineteenth century musician. At the moment Fadiman is said to be bogged down just figuring out how long it will take him to listen to all that music.

PIANO TEACHERS WANTED in Denver to teach handicapped persons, even those who have lost both hands. Mrs. Eve Vivian Welbourne of Denver has mastered a technique of teaching piano to amputees, polio victims, cerebral palsy victims, and arthritis patients, and she is now passing along the information to others.

NINE COMPOSERS chosen by the Louisville Philharmonic Society under the new Rockefeller Grant have been named. They are: Henry Cowell, for his Symphony No. 11; Mario Castelnuovo-Tedesco, for his Overture to *Much Ado About Nothing*; Wallingford Riegger, for his Variations for Piano and Orchestra; Peggy Glanville-Hicks, for her one-act opera, *The Transposed Heads*,

based on the short novel by Thomas Mann; Gardner Read, for his *Toccato Giocoso* for Orchestra; Carlos Surinach, for his *Sinfonietta Flamenco*; Alan Hovhaness, for his *Concerto No. 7* for Orchestra; Ernest Toch, for his *Notturno* for Orchestra; and Robert L. Sanders, for his *Little Symphony No. 2* in B-flat. The programs will begin on January 2 and continue on each Saturday afternoon throughout forty-six weeks of the year.

MAYORS OF LEADING CITIES throughout the country are finally becoming aware of the possibilities of music as a public service. Perhaps the outstanding exponent of music for a city's good is Mayor Farnsley of Louisville, who succeeded in getting that \$400,000 from the Rockefeller Foundation to further the musical life of his city. Not quite in the same vein, but certainly in the interests of music, is the proclamation by Boston's Mayor John B. Hynes which designated the week of November 9 as New England Opera Theater Week.

THE TREND toward taking symphonic music to the workers in industrial plants for noon-hour concerts continues. Latest to join the movement is the Rochester Civic Orchestra, which this fall inaugurated a series of programs for workers at the Eastman Kodak Company plant.

BALTIMORE SYMPHONY directors had a difficult time choosing the winner for their symphonic composition contest held last season. The influx of manuscripts proved so heavy that announcement could only recently be made of the winner of the \$500 prize. He is William Sprigg, professor of organ at Hood College,

Frederick, Maryland. His composition, *Maryland Portraits in Contrast*, will be performed by the Baltimore Symphony on December 16. Judges for the contest were William Schuman, Howard Hanson, and Hans W. Heinsheimer.

A PIANO SCHOLARSHIP of \$2,000, designated as a special Steinway Centennial Award, has been announced by the National Federation of Music Clubs. The scholarship is to be given for advanced piano study to a pianist of concert caliber chosen through nationwide auditions which the Federation will conduct.

THE EASTERN PLAINS of Colorado are hearing symphony and choral music this winter, thanks to a grass-roots organization known as the People's Conservatoire. It covers roughly an area 150 miles long and a 100 miles wide in sparsely settled ranching country. Ranchers and townspeople decided they wanted some means of bringing people together to talk and study serious music. A forty-piece orchestra and a chorus are the result. They include businessmen, students, teachers, housewives, ranch hands, and mechanics. Their first concert recently drew overflow crowds from a dozen communities to the local school auditorium in Genoa.

ORGANISTS who play for weddings had better be pretty sure to avoid any sour notes these days. An audio engineer in Buffalo recently reported that he is getting many requests for tape recording of music for wedding ceremonies, complete from "O Promise Me" right down to the last trills in the Mendelssohn "Midsummernight's Dream" exit. These recordings are transferred to

172
Different
Facings!

There's a
WOODWIND
MOUTHPIECE
for your embouchure

Woodwind is made of Steel Ebonite, an exclusive hard mouthpiece rubber; sensitive yet durable and non-warping under high temperatures. * registered U.S. Pat. Office

FREE

You need this Reed Instrument mouthpiece Guide, a 12-page booklet listing 172 Woodwind facings with complete specifications. Contains tips on care and selection of mouthpiece — plus a helpful transposition chart. Ask your dealer or write today.

The
Woodwind Company

A-1253
601 West 26th St.
New York 1, N. Y.

W W

mouthpiece originators since 1919

regular phonograph records so that homes without special equipment can play them on ordinary record players.

THE SEATTLE SYMPHONY celebrated its fiftieth anniversary with the biggest advance sale on season tickets in its history. Most of the seats in the 2600-seat Orpheum Theatre were sold for the entire season before the first concert was given. A series of guest conductors for the year include Arthur Fiedler, Milton Katims, Carlos Chavez, Jonathan Sternberg, Stanley Chapple, and Igor Stravinsky.

UNION THEOLOGICAL SEMINARY in New York City has recently completed the James Chapel Tower for the use of the School of Sacred Mu-

sic. Six floors of the eight-story tower house a classroom with a three-manual organ, record listening rooms, sixteen organ and piano practice rooms, Director Hugh Porter's studio, and the Alumni Library of Choral Literature.

NEW PRESIDENT of Theodore Presser Company is Arthur A. Hauser, well-known music educator and past president of the Music Education Exhibitors Association. Congratulations.

MOZART WON second prize in a British TV musical composition contest for children recently. Red-faced BBC officials admitted that the eleven-year-old who won second prize had submitted a Mozart minuet "slightly changed and with a new title."



A Tune For Christmas

OLD-TIMERS in Prescott, Arizona, like to tell the story of how once in the city's early days an old fiddler with one tune really "saved the day." It was in the year 1867, when families from the East had begun to swell the town's population. The holiday season was fast approaching and homesickness for the festivities enjoyed in their former Eastern city homes grew in the hearts of the newcomers. So, a group headed by J. N. Rodenburg decided to make that first Christmas out in the wilds as full of spirit and festivity as any celebrated back East.

A tree was easily procured and gaily decorated through the ingenuity of the determined committee women. Toys and gifts, something for everybody, were all home-made. But on the problem of music, they seemed stumped. There were no pianos and, it seemed, not even musical instruments. Christmas without music just wouldn't be complete, so they kept searching.

Finally, they were successful. Just a few days before the gala affair someone located an old prospector

who possessed a violin. True, one string was missing, but its owner could still play it, and, most important, when asked to assist in the program, readily consented.

"I ain't much of a musician," he confessed. "And my repertoire is somewhat skimpy, but I'll do my best."

"His best" was all anyone could do, and the old prospector certainly did his. All evening he played. Sometimes the melody was gay and rollicking with the spirited feeling of the new country. Again it was stately and dignified, suggesting the cultured East. It even took on the sweetness and solemnity of a hymn or Christmas carol. But no one seemed to notice, or mentioned it if they did, the fact that the melody, varied only in cadence and tone, was always that of "The Arkansas Traveler," the only tune the old prospector knew. Because he played it from his heart, it served its purpose so well and made the day such a success that even now the story of the fiddler and his one tune is still told at festive gatherings.

Twe
poser
Nati
and
unite
urall
een a
and
and s
tions.
comp
solo
with
of the
utes.
comb
tral i
may b
this
Judge
versit
of th
Peter
of M
date
Full
the I
Clubs
York

First
by th
Choic
Saint
titio
unpu
clesia
form
choir
the
Can
page
may
of so
with
pref
prox
perf
Cath
prize
the
publ
musi
tries
1954
inclu

CONTESTS AND COMPETITIONS

Twelfth Annual Young Composers Contest. Sponsored by the National Federation of Music Clubs and open to any citizen of the United States, native born or naturalized, between the ages of eighteen and twenty-six. Awards of \$150 and \$100 each are offered as first and second prizes in two classifications. The first is for a sonata or comparable work for piano, or for solo wind or stringed instrument with piano, the minimum duration of the composition to be eight minutes. The second is for a work for any combination of three to nine orchestral instruments, of which the piano may be one. Minimum duration of this also is to be eight minutes. Judges are Earl George of the University of Minnesota, Kent Kennan of the University of Texas, and Peter Mennin of the Juilliard School of Music in New York City. Closing date for contest is March 25, 1954. Full details can be obtained from the National Federation of Music Clubs, 445 West 23rd Street, New York 11, New York.

First Anthem Contest. Sponsored by the Alumni Association of the Choir School of the Cathedral of Saint John the Divine, the competition invites composers to submit unpublished anthems or other ecclesiastical works suitable for performance by both large and small choirs. The texts must conform to the Rubric on Church music and Canon 23 which may be found on page ii of the 1940 Hymnal. They may be written for any combination of solo voices and chorus, with or without accompaniment, and should preferably be no longer than approximately eight octavo pages. First performance will be given at the Cathedral in June, 1954. A cash prize of \$250 will be awarded, and the winning composition will be published by a nationally known music firm on a royalty basis. Entries must be mailed by January 15, 1954, and return postage must be included. Manuscripts must be in

ink or some method of reproduction not easily blurred and should be identified by a pen name. An envelope with the pen name of the composer on the outside and the composer's real name and address on the inside, should also be included. Complete information may be obtained from Mr. F. S. Billyou, Choir School Alumni Association, Cathedral Heights, New York 25, New York.

Arizona Song Contest. Sponsored by the Phoenix Advertising Club, the contest is open to both amateur and professional song writers. Songs should strive to "capture the spirit, drama, and beauty of Arizona." A cash prize of \$1,000 is to be awarded. Contest closes December 31, 1953. Registration blanks and complete information may be obtained from the Phoenix Advertising Club, P.O. Box 1586, Phoenix, Arizona.

Second Prize Competition for a New American Opera. Sponsored by Ohio University, the competition is open to any citizen of the United States. A prize of \$250 will be awarded for a new chamber opera based on an American subject. The prize-winning work will be produced by the Ohio University Opera Workshop during the summer of 1954. The opera should be from sixty to ninety minutes in length. The closing date for the competition is May 1, 1954. Details and formal application blanks may be secured by writing to Hollace E. Arment, Director of the Opera Workshop, School of Music, Ohio University, Athens, Ohio.

Bernard Ravitch Music Foundation Second Annual Contest. For a one-act opera in English. A personal prize of \$250 will be awarded the winning composer plus \$750 to be used toward production of the opera. Contest closes March 31, 1954. Details may be secured from S. M. Blinken, Suite 604, 370 Fort Washington Avenue, New York 33.

OUTSTANDING FLUTE PUBLICATIONS FROM CUNDY-BETTONEY

Graded by Walter E. Cochrane

GRADING:

Easy	— (1) and (2)
Intermediate	— (3) and (4)
Difficult	— (5) and (6)

FLUTE STUDIES

Brooke, A.—Orchestra Studies	(4-6) \$1.50
Furstenau, A. B.—Seventeen Grand Studies	(5) \$1.00
Karg-Elert—Thirty Capriccios, (Op. 107)	(5-6) \$1.50
Kuhau, Fr.—Six Divertissements	(Op. 68) (5) \$.75
Paganini, N.—Staccato Etude	(5) \$.40
Prill, E.—Orchestra Studies	(5-6) \$2.50
Reichert, M. A.—Seven Daily Exercises	(Op. 5) (5) \$1.00
Schade, W.—Twenty-four Caprices	(5) \$2.00
Strauss, R.—Orchestra Studies from the Symphonic Works of R. Strauss	(6) \$1.00
Wood, D. S.—Studies for Upper Notes of the Flute	(4) \$1.00

FLUTE AND PIANO

Andersen, J.—Scherzino	(4) \$.75
Bach, J. S.—Sonata No. [B Minor]	(5) \$1.00
Bach, J. S.—Sonata No. 4	(5) \$.50
Bizet, G.—Minuet from <i>L'Arlesienne</i>	(3) \$.60
Blavet, M.—Fourth Sonata	(4) \$1.20
Briccialdi, G.—Il Carnaval de Venezia	(5) \$1.50
Briccialdi, G.—Il Vento (Wind Amongst the Trees)	(5) \$1.20
Busch, C.—Four Miniatures	(3) \$1.00
Catherine, A.—Nocturne	(4) \$.75
Cowell, H.—Two Bits	(2) \$.50
Donjon, J.—Rossignole (Nightingale)	(4) \$.60
Doppler, Fr.—Hungarian Pastorale	Fantasia (5) \$1.00
Ganne, L.—Andante et Scherzo	(5) \$1.20
Godard, B.—Allegretto (Op. 116)	(4) \$.60
Handel, G.—Sonata in B Minor	(3) \$.90
Handel, G.—Sonata No. 2	(3) \$.50
Handel, G.—Sonata No. 7	(3) \$1.00
Hue, G.—Serenade	(3) \$.75
Ketelbey, A. W.—Scherzo de Concert	(4) \$1.00
Koehler, O.—Papillon (The Butterfly)	(Op. 20, No. 4)
Kuhau, Fr.—Menuet	(2) \$.45
Mascagni, P.—Intermezzo (Cavalleria Rusticana)	(1) \$.45
Moliique, B.—Andante in F (Op. 69)	(4) \$.60
Mozart, W. A.—Andante in F (from Concerto for flute and harp)	(4) \$.90
Mozart, W. A.—Andante in C (Op. 86)	(3) \$.75
Mozart, W. A.—Concerto No. 1 in G Major	(Op. 313) (K.V. 313) (5) \$1.50
Mozart, W. A.—Concerto No. 2 in D Major	(Op. 314) (K.V. 314) (5) \$1.50
Pessard, E.—Bolero (Op. 28, No. 2)	(4) \$.90
Quantz, J. J.—Concerto (G Major)	(5) \$2.00
Quantz, J. J.—Sonata No. 1	(4) \$.90

TWO FLUTES AND PIANO

Loisellet, J. B.—Sonata a Trois (G Minor)	(3) \$1.25
Quantz, J. J.—Sonata (Andante)	(3) \$1.25

TWO FLUTES WITHOUT ACCOMPANIMENT

Bach, J. S.—Fifteen Two Part Inventions	(5) \$1.50
Gariboldi, G.—Six Duos Melodiques	(Op. 145, Letter C) (3) \$1.00
Gariboldi, G.—Six Petits Duos	(Op. 145, Letter B) (2) \$.50
Kuhau, Fr.—Three Duos Brillants	(Op. 81) (5) \$1.00
Kuhau, Fr.—Three Duos (Op. 102)	(5) \$1.00
Kuhau, Fr.—Three Duos Concertante	(Op. 10) (4) \$1.00
Kuhau, Fr.—Three Grand Duets	(Op. 39) (5) \$2.00
Mozart, W. A.—Six Duets, (Op. 75) (K. V. 156) (Nos. 1-3 only)	(5) \$1.50

THREE FLUTES WITHOUT ACCOMPANIMENT (With Score)

Albisi, A.—Miniature Suite No. 2	(6) \$2.25
Brooke, A.—The Three Musketeers	(4) \$.50
Kummer, G.—Sixth Trio	(Op. 59) (4) \$1.75
Kummer, G.—Trio (Op. 53)	(4) \$2.25
Kummer, G.—Trio (Op. 24)	(4) \$2.25

FOUR FLUTES WITHOUT ACCOMPANIMENT (With Score)

Reicha, A.—Sinfonico Quartette	(Op. 12) (5) \$3.00
--------------------------------	---------------------

Copies of the above will be sent to qualified teachers on thirty day approval. Write to Dept. 19 for free catalog.

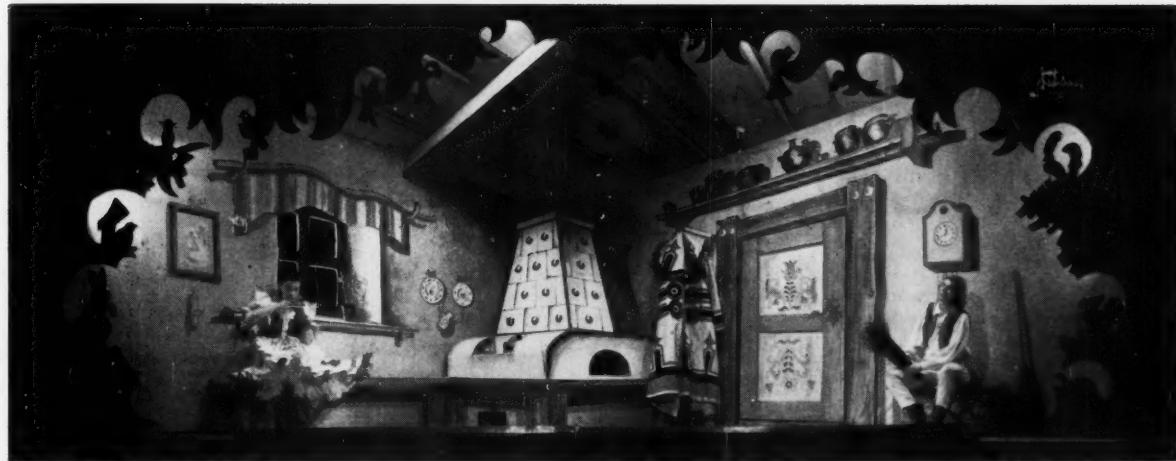
The CUNDY-BETTONEY Co., Inc.
HYDE PARK, MASS.



A family tradition

Robert and Ralph, gifted sons of the famed trumpet virtuoso, Rafael Mendez, team their talents, too, with OLDS. Symbolic of the finest instruments, OLDS is a tradition among musicians who demand the highest degree of perfection.

F. E. OLDS & SON, Los Angeles, Calif.



A Christmas Opera In New Dress

MARGARET MAXWELL

ALL over the country this Christmastime people will be attending productions of Humperdinck's beloved opera *Hansel and Gretel*. For many in northern states the snow will add a crystal sparkle and illusion to the age-old German fairy story of the gingerbread house, the wicked witch, and the angels of the slumber scene.

Once again this year youngsters in the Hartford, Connecticut, area schools will see a bright production of this opera which has been going on for some eleven seasons sponsored by the Julius Hartt Musical Foundation of Hartford. A well-established feature locally, the production has also been televised by WGRB in Schenectady.

Now the Hartford production is strictly traditional so far as the musical score is concerned, but the staging is something else again. Here are no battered old witches of the broomstick variety. The angels, too, have doffed their cheesecloth wings in favor of a type of dress such as a child might visualize. Dr. Elemer Nagy, Director of the Hartt Opera Workshop and stage director and designer for the opera production, describes it this way:

"When I sat down to the problems of staging this work, all traditional pictures came to my mind

and I expected that, with the exception of a little brightening here and there, I was going to follow in general the designs for scenery and costumes that long association has led us to look for. Seeking some additional inspiration, I went through the score again and again, and I began to find things that greatly excited my curiosity. I could not seem to get away from the feeling that Humperdinck had drawn his ideas for the work not from the folklore of the German "Ilsenstein" but rather from the peasant life of Transylvanian high-mountain districts, perhaps the Carpathian mountains. It was in this locale that I was born and spent the early years of my life. It is here that fairy tales, such as *Hansel and Gretel*, are handed down from father to son, from mother to daughter, generation after generation, not as fairy tales but as true stories, peasant folklore, to be believed today as true history just as they were three hundred years ago.

Peasant Characters

"I do not know whether or not Humperdinck actually visited some of the villages near my old home, but I do know that when he identifies Peter, the father, as a broom-maker he has in mind perhaps a

high-mountain peasant from the Balkans, where to this day the backwoods broom-maker is a poor but honored member of the fringe of every community. There are numerous other indications in the work both in the music and in the characterizations themselves that point my thoughts toward my own birthplace.

"*Hansel and Gretel* was composed and first produced in 1893. Now, the opera is so very like a picture of every-day life of thirty years ago in my native village that the least that can be said is that I am reasonably justified in staging our production against this new background.

"The scenery and costumes that I designed are, therefore, representative of this newly conceived setting for the opera. Probably the most noticeable departure from the conventional occurs in the costume designs for such characters as the witch, the dew fairy, and the angels. These phantasy figures, seen through the eyes and imaginings of the naive peasant boy and girl, *Hansel and Gretel*, are clothed in the garments of human beings. And, as such, each is related to a real and living part of the children's daily existence. They have no picture books or movies to tell them what a witch or goblin looks like. So the

(Continued on page 27)

A City Sings At Christmas

ARTHUR HENDERSON

MANY major cities all over the United States put forth special efforts at Christmastime. One has only to think of New York with its mammoth glistening tree in Rockefeller plaza and Radio City's famous Christmas production, or of the many carol concerts in Wannamakers in Philadelphia to realize that the Yuletide Spirit is infectious—it touches young and old, rich and poor alike, and for a brief period of time at least there is a spirit of peace and happiness at work.

One of the younger but highly popular Christmas traditions growing up in the Midwest is the Christmas Choral Pageant in St. Louis. The pageant, sponsored by the St. Louis *Globe-Democrat*, is held a few nights before Christmas (December 23, this year) in the big Kiel Auditorium which seats more than twelve thousand people, and when the concert night comes there is not a single seat left vacant, despite the blustery winter weather which has greeted each performance. Conceived as a Christmas present to the city by *Globe-Democrat* Publisher E. Lansing Ray, the pageant is now into its fourth season. No charge is made for tickets; the paper announces they are available at Thanksgiving, and a few days later there is not one to be had, so great is the demand. Even free parking is arranged in nearby municipal lots, so that concert goers really get a Christmas gift.

Arthur Henderson is a free-lance writer living in New York City. His articles frequently appear in Music JOURNAL.

Perhaps one reason the St. Louis pageant is so successful is that everybody takes part. Last year ten separate choruses participated. Among them was the Lutheran High School Choir, the Missouri Baptist Nurses Chorus, the St. Louis Concert Chorale, the St. Louis University Chorus, the Scottish Rite Choir, and several high school ensembles. The St. Louis Symphony Orchestra supplied the accompaniments under its regular conductor, Vladimir Golschmann. The program was varied enough to keep the audience alert with music ranging from Chorales from Bach's "Christmas Oratorio" to Christmas Negro spirituals like "Behold That Star" and "De Star Shine." A dance group performed the moving "Le Petit Jongleur de Notre Dame," and as the statue moved a hand in blessing the poor little juggler at the end of the sequence, the utter quiet of the audience attested that here was the very spirit of Christmas.

Spectacular Production

Naturally in so large an auditorium a spectacular type of production is most effective. There are huge back drops to set off the church scene, the annunciation, and the creche. Justin L. Faherty as general director and Charles Galloway as musical director coordinate their efforts to keep the program well paced, and there are a number of opportunities for the audience to join in singing familiar Christmas carols. There is no haphazard planning either; the carols are printed

on the back of the program so that even the casual singer can join in with the words instead of humming a self-conscious tum-de-dum on the second verse of "Silent Night" and "O Little Town of Bethlehem."

One or two major soloists of national stature are usually imported for the occasion, but the real basis of the program is the local choir groups. Mr. Jim Lubbock, promotion director for the event, explains, "We try to select a good cross-section of the best choral groups available—they may be religious, municipal, or educational choruses. We are concerned only that they do a good musical job."

All in all, over a thousand persons participated last year in the Choral Pageant. (The number is more than double that this year.) One local radio station covered the concert for the first half, and after intermission another station carried on with the second portion of the program in a good cooperative effort. The final rehearsal gets under way in the early afternoon of the day preceding the performance, and runs into the late evening. The physical problems of getting a thousand and more chorus members in place on stage needs plenty of advance planning, and the electricians have more than enough to do to figure out their cues if the soloist in a number is to be properly spotted. Special technicians also must install the electronic organ and twenty-eight speakers so that the best tone is achieved. Anyone who has ever had anything to do

with staging a production in a sports arena can appreciate what acoustical problems must be met. The staging director has the problem of transforming a sports court into a cathedral which will give some semblance of the spirit of devotion and of Christmas as a key to the whole production.

The audience begins to que up several hours before the concert is scheduled to begin—seats are on a first-come first served basis and although the doors are not officially open until an hour before hand, the doormen sometimes jump the gun if the weather is rugged. As one member of the audience observed, "It's like dollar day downtown." However, the crowd takes the jostling good-naturedly in the spirit of the occasion.

There is no attempt to make the production esoteric or arty. It is a dramatic yet simple exposition of the story of Christmas told through familiar music from *The Messiah*, *The Christmas Oratorio*, well loved carols, and folk music. From the opening processional to the closing "Hallelujah Chorus" followed by the carolers withdrawal from the darkening hall carrying lighted candles and singing "Silent Night," the emphasis is upon a smooth and rapidly-moving performance which will hold the audience and establish a mood.

Project Grows

No one on the *St. Louis Globe-Democrat* four years ago when the idea was first put forth envisioned its far reaching effect. Increasingly the paper has felt a sense of responsibility to the community each year for giving a program which will be visually and aurally meaningful to twelve-thousand people. The fact that a concert of serious if not symphonic music can attract an audience this size speaks well for any community, because make no mistake about it, the St. Louis Christmas Pageant audience comes to listen to music. The fact that it is well presented points up that tasteful staging and lighting can enhance any musical program, whether on a large or small scale. Back of it must be a sincerity of purpose. For the St. Louis Christmas Choral pageant it is clearly stated and car-

ried out: "To tell the Story of the Nativity reverently, simply, adequately, completely."

It is not surprising that religious and educational leaders throughout the city urge members of their groups to attend. As one clergyman put it, "All the arts, all the talents

join in making the pageant a demonstration of unity. As long as citizens can gather in such services we will make progress towards the goal of Christmas, a world at peace and a world in which all men will be appreciated for what they are." ▲▲▲

The Scottish Rite Choir is an annual feature of the Festival.



A chorus of St. Louis nurses sing during the Annunciation Scene.



Archbishop Ritter's Pontifical Boys Choir.





Moravian Church and Seminary at Bethlehem are brightly lighted during the holiday season.

Christmas In Bethlehem

TED MELLIN

IT was four days until Christmas, 1741, in the colony of Pennsylvania when a group of settlers known as Moravians gathered in a log cabin to conduct a pre-Christmas love feast. Having traveled across the sea from their central European homeland to escape religious persecution, they undoubtedly had a feeling of awe in this strange new country and, being a deeply religious sect, they also must have felt a spirit of holiness as they realized the celebration of the birth of Christ was nigh.

As they were huddled there in the cabin their leader, Count Zinzendorf, began to sing the strains of an old Yuletide hymn,

Ted Mellin is a newspaperman who lives in Allentown, Pennsylvania, a few miles from Bethlehem.

"Not Jerusalem, rather Bethlehem,
Gave us that which maketh life
rich,

Not Jerusalem."

The group realizing the significance of the hymn as a song of thankfulness, decided to call their settlement Bethlehem, symbolic of the birthplace of Christ.

This was the birth of Bethlehem, Pennsylvania, and of its musical heritage.

Traditional yearly Christmas services of the Bethlehem Moravians have been enriched by the symbolism of its founding and have been enhanced by the music sung and played during the impressive ceremonies. So great is the Christmas Eve vigil service that people travel from miles around the "Christmas City of the United States" to attend.

Many of the hymns sung during this candlelight service date back to the days of the community's founders. Among them is "Num Bitten Wir Den Heiligen Geist," written by Count Zinzendorf when he attended the vigil service in Bethlehem in 1742. Another hymn traditional with the Moravian Christmas services for more than a century is "Morning Star," the solo part always sung by a child.

While the concluding hymns are being sung, the church lights are gradually extinguished until the only illumination comes from a myriad of tiny flickering candles. The lingering aroma of these beeswax candles blends with the atmosphere of the festive occasion as each member of the congregation snuffs

the candles at the close of the service. The candles are made in the country's oldest apothecary shop, Simon Rau and Company, Bethlehem. The original candles, according to old records, were made by Moravian sisters from beeswax in their gardens. Several years ago Moravian women inaugurated an annual tea during which time, dressed in traditional Moravian costumes, they make beeswax candles like those used at Moravian candle-light services throughout the world.

Throngs of sight-seers make annual pilgrimages to the historic city to view the re-creation of the Nativity scene, known as a "putz." The traditional Moravian putz is a distinct Bethlehem contribution to the Christmas season.

The first putz in the city was erected in 1761 and has permanently been situated in the Moravian Christian Education building. The figures used in the community putz are imported largely from the Tyrol. The Biblical story is re-enacted in miniature: the Annunciation, the birth of the Christ Child, and the flight of the Holy Family to Egypt. The various scenes are illuminated

from the controls of a master switchboard as carols are heard in the background. The story is told by recordings processed by H. Barrett Davis, associate professor of speech at Lehigh University.

Although the Moravian customs are emphasized around the Christmas season, other traditional practices have withstood the test of time to give the Moravians special recognition in America. For example, the Trombone Choir which dates back to the early history of the Moravian Church in Bethlehem is probably the oldest institution of its kind in the country. An Easter dawn service similar to the first one conducted in this Pennsylvania town, on April 14, 1743, is heralded each year by the choir. This unique group also announces the death of a member of the congregation.

Early Orchestra

The practice stems from the early Moravian belief that music was appropriate for almost every occasion. As early as 1748 these Moravians formed an orchestra comprised of winds, strings, and brass to play at

church services. Early musicians of the church choir played while their fellowmen harvested the fields. Hymns were even sung at the bedside of dying persons.

The probable explanation for use of trombones instead of bells is that the Moravians had no bells in their church in those days.

A story has it that the settlement was saved by the trombone choir. According to the legend, the choir had mounted the church belfry to announce the death of one of the townspeople. The sound of the instruments was so frightening to a group of Indians who were planning to attack the settlement, that they turned back.

Moravian musical history is centered around the master composers of Europe—Bach, Haydn, Mozart, Beethoven and Weber—as well as several Moravian composers—John Friedrich Peter, John Herbst, Peter Wolle, John Antes, and George Muller. Their music typifies the Moravian love of spiritual solace and worship.

By 1795, Bethlehem had a string quartet playing Hayden's music.

(Continued on page 44)

Bethlehem's famous Christmas "putz," a traditional Moravian custom.





BMI music corner

A REVIEW OF TIMELY AND UNUSUAL PUBLICATIONS

THE "ALLEN" OFFICIAL INTERCOLLEGIATE SONG BOOK

POPS FOR TOTS

A GARLAND OF MOUNTAIN SONG

CARL SANDBURG'S NEW AMERICAN SONGBAG

THE RADIO CHORAL SERIES

THE SONG FROM MOULIN ROUGE
BECAUSE OF YOU
WE COULD MAKE SUCH BEAUTIFUL MUSIC
IT'S A BIG WIDE WONDERFUL WORLD
IT'S SO PEACEFUL IN THE COUNTRY
RENDEZVOUS WITH A ROSE
HIGH ON A WINDY HILL
THE CORNBELT SYMPHONY
SHE WORE A YELLOW RIBBON

The most complete collection of college songs ever published. . . . Contains 87 selections, from all sections of the country—from Alabama to Yale. . . . These are the official college and university songs loved by everyone. . . . 160 pages. . . . \$1.50

. . . and grown-ups too . . . a delightful group of all-time favorites, arranged in simplified form with large-sized notes for voice and piano by Milton Rettenberg. . . . 10 charming songs including "Because of You," "Poppy the Puppy" and songs from "Bambi". . . . \$.75

Songs from the repertoire of the famous ballad-singing family, the Ritchies of Viper, Kentucky. . . . Beautifully illustrated in color, with foreword by Alan Lomax. . . . 24 songs arranged as the Ritchies sing them with nostalgic notes describing each. . . . Clothbound . . . \$3.50

A rare collection of musical Americana by the tale-telling, folk singing, guitar-playing, Pulitzer Prize-winning CARL SANDBURG. . . . Overflows with an abundance of tunes, ditties, tales, oddities and typical Sandburgian comments. . . . Not only a valuable reference work, but entertaining and enjoyable.

Popular Edition	\$1.25
Clothbound Library Edition.	\$2.50

Modern arrangements of standard and hit songs for Male Chorus, Mixed Chorus and Women's Voices.

THE SONG FROM MOULIN ROUGE	JEZEBEL	WASH ME, O LORD
BECAUSE OF YOU	HI, NEIGHBOR!	FAR ABOVE CAYUGA'S WATERS
WE COULD MAKE SUCH BEAUTIFUL MUSIC	THE THINGS I LOVE	SOLITAIRE
IT'S A BIG WIDE WONDERFUL WORLD	I HEAR A RHAPSODY	WHAT IS A BOY (with recitation)
IT'S SO PEACEFUL IN THE COUNTRY	MEXICALI ROSE	WHAT IS A GIRL (with recitation)
RENDEZVOUS WITH A ROSE	YOU WALK BY	HAIR OF GOLD, EYES OF BLUE
HIGH ON A WINDY HILL	MARCHETA	ALL AROUND THE CHRISTMAS TREE
THE CORNBELT SYMPHONY	THERE I GO	THE TWELVE DAYS OF CHRISTMAS
SHE WORE A YELLOW RIBBON	HAIL TO OUR FLAG	A LITTLE BIT OF HEAVEN

Write for your Copy of the BMI CHORALOGUE—Full-size Thematic

Sole Selling Agent: ASSOCIATED MUSIC PUBLISHERS, INC.
25 W. 45 St., New York 36, N. Y.



6331 Hollywood Blvd., Hollywood 28, Calif.

BROADCAST MUSIC, INC.

580 FIFTH AVENUE
NEW YORK 36, N. Y.

NEW YORK • CHICAGO • HOLLYWOOD • TORONTO • MONTREAL

MUSIC AND LIVING

MUSIC MAKER FOR CHILDREN



Gene Chloupek in a children's ward.

BRIGHTENING children's hospital wards this Christmas, and indeed throughout the year, is a small man in an outlandish outfit surrounded by such assorted instruments as a miniature harp, an Arkansas fiddle, a tiny mandolin, and a little portable pipe organ. There are a miniature merry-go-round, a petunia in the Garden patch set-up, and an artificial singing bird in a gilded cage. In fact an inventory of musical instruments used by this extraordinary man adds up to more than forty miniature musical instruments, many of which have been designed for him by instrument manufacturers in this country and abroad.

Gene Chloupek makes a living as a traveling salesman for an aluminum firm. But wherever he travels in the Mid-west and South he plans a show in a children's hospital, or home in the city or town he visits, without charge. "I'm not a profes-

sional musician," he readily admits, "but I've learned to perform at least one piece on all my miniature instruments." He does say he is somewhat stymied by an "African piano," a collection of worn steel twigs poking out of a wooden frame, but he's tusseling with that one. The collection includes miniature violins, a guitar, mandolin, bagpipe, harp, trombone, trumpet, Swiss bells, and concertinas, many of which are real collector's items.

Born in Manitowoc, Wisconsin, Mr. Chloupek attended the University of Wisconsin and got a taste for theatrical performances during his student days there. However, long sessions in hospitals as a patient have given him personal and first-hand knowledge of the long hours facing many patients and the need for some means of relieving the monotony of routine. Mr. Chloupek originally prepared his show for

veterans but found that it had such an appeal for neighborhood youngsters in his hometown of Wilmette, Illinois, that he switched over exclusively to children's programs. He makes no attempt at the serious music side of things—his sole purpose is to entertain the handicapped and ill youngsters, but in the process a bit of education rubs off on his audience. He wears costumes illustrating the land of the instrument's birth—for instance, kilts, a tartan, and tam for the tiny bagpipes. Last year he gave more than fifty programs, despite some major health problems of his own.

Whether it is a three-an-a-half-by-five-inch accordion, a six-pound harp, or a little church with twenty-three golden bells, the device is cleverly used to evoke the laughter of youngsters who have had more than their share of pain and suffering.



VIEWPOINTS ON Music Therapy



The National Association for Music Therapy held its fourth annual convention in East Lansing, Michigan, October 19-21. MUSIC JOURNAL is happy once again to reprint excerpts from significant speeches delivered at this convention. The increasing recognition of this comparatively new field of musical activity brings with it problems in training and accrediting the music therapist, as is pointed out in retiring president E. Thayer Gaston's speech. The Association's newly elected officers for the current year are Myrtle Fish Thompson, president; Arthur Flagler Fultz, first vice-president; Mrs. Hartwig Dierks, second vice-president; Dorothy Brin Crocker, recording secretary; Donald E. Michel, treasurer. Mariana Bing replaces Esther Goetz Gilliland as editor of THE BULLETIN. Further information regarding the work of the Association can be had by writing to Miss Bing who is Assistant Director, Service in Veterans Hospitals, American Red Cross, National Headquarters, Washington 13, D. C.

—Editor.

"Music has enabled us to reduce the heavy sedation during surgery."

G. A. LIGHT, F.A.R.S., M.D.; D. M. LOVE, M.D.; D. BENSON, M.D.; E. TRIER MORCH, M.D., PH.D. FROM THE DEPARTMENT OF SURGERY (ANESTHESIA) OF THE UNIVERSITY OF CHICAGO.

It is extremely unlikely that music could produce alleviation of any actual pain which the patient might experience if the local or regional analgesia were inadequate, or that it could produce any appreciable degree of muscular relaxation, but it surely relieves the apprehension of

the patient approaching surgery and the likelihood of any imagined pain which may arise through fear of being operated on while awake.

Personal communications from various parts of the country reveal that several hospitals employ music during surgery with uniformly favorable results. At the University of Chicago Clinics music was first introduced in the surgical suite in February, 1948. The first two hundred patients listening to music during surgery under local, regional, and spinal anesthesia were observed during surgery and their remarks before, during, and after surgery were compiled. These data were published in 1949 and confirmed the benefit to the patient of selected music prior to and during surgery. Since then our major problem with music has been to find a practical adequate set up. Many phases of this problem are still inadequately solved.

At first we used a portable wire recorder, transferring it from room to room. This was replaced in a few months by a tape recorder designed by Mr. Joel Willard. This proved so successful that three tape recorders were installed in a Music Room and music was "piped" to loudspeakers in each of our six operating rooms, to the preoperative preparation rooms, and to the central supply room, where a group of women are employed preparing surgical equipment. In each operating room and in each of the preparation rooms there is another wall outlet to which can be attached the apparatus for music on each anesthetist's work

table. This latter equipment consists of a reel of extension cable, a volume control box, and a storage box with two sets of earphones. Thus, each anesthetist can provide "silent" earphone music for his patient, in whatever operating room or preparation room he chances to be. After five years of daily use and wear and tear, the tape recorders in the Music Room required more attention than could be adequately provided during the working day. Sometimes the reels did not reverse automatically, the tape became torn or did not revolve at the correct rate, so that often one or more channels were not in working order. Recently we have tried other methods of central production on the various channels. At present we have an FM radio on Channel I, the original tape recorder on Channel II, and Muzak on Channel III. "Muzak" is the commercial name for a music service commonly used in restaurants, factories, and stores in the United States. The company has a large selection of mechanically recorded music available so that it can broadcast three different programs twenty-four hours a day. This service has been completely automatic, requiring no attention on our part and is instantly available, even during night emergencies. Thus, not even a trip to the studio to tune in the music is involved. In a hurried situation, as surgical emergencies usually are, this is a distinct advantage. The pauses in this program have at times been annoying to the patient, but the type of music provided has met with no objections.

We
nel
we
lectio
very

Be
oper
keep
morph
surge
spina
toxic
ment
tion,
and
to re
surge
saves
fects
posto
his
min
child
help
qui
sia.
musi
indu
adul
agen
time

TH
over
sic. I
than
musi
tion
durin
the
them
Ever
care
and
we s

At
tions
the
p
vise
see
adec
provi
be s
that
tien
sia a
is n
tion
large
durin
To
and
tha

We plan to replace Muzak on Channel III with a record player, so that we may play favorite or chosen selections for little children and for very demanding grownups.

Before the use of music in the operating room it was necessary to keep a patient heavily sedated with morphine or barbiturates during surgery under local, regional, or spinal analgesia. Sedative drugs are toxic in some degree and depress mental and body functions—respiration, blood pressure, urinary output, and so forth. Music has enabled us to reduce the heavy sedation during surgery. This sparing of sedatives saves the patient from the toxic effects of larger dosages, and in the postoperative period it speeds up his recovery to a normal state of mind and body. Particularly with children, music has been found most helpful in producing a smooth, quiet induction of general anesthesia. In our clinic we have not used music to any great extent during the induction of general anesthesia for adults, because potentially explosive agents are generally in use at this time.

The patients' response has been overwhelmingly in favor of the music. During the past six years more than 10,000 patients have listened to music before surgery in the preparation rooms and a smaller number during surgery. Few have asked that the music be turned off. Most of them expressed appreciation for it. Even those who did not particularly care for music expressed surprise and gratitude that in a busy clinic we should care enough for their feelings to provide music for them.

Among the widely varied functions of the anesthetist is the care of the patient during surgery, to supervise fluid replacement therapy, to see that he feels no pain, to provide adequate relaxation, and otherwise provide satisfactory working conditions for the surgeon. He should not be so busy with technical problems that he is not cognizant of the patient's mental approach to anesthesia and surgery. The operating room is no place for extended conversation. The spoken word is restricted largely to the preoperative visit and during the induction of anesthesia. To allay the patient's apprehension and to impart to him the assurance that someone cares how he feels,

what better tool could we have than music, "the universal language of mankind."

"Some children may detest music the rest of their lives."

JULES H. MASSERMAN, M.D., PROFESSOR OF NERVOUS AND MENTAL DISEASES, NORTHWESTERN UNIVERSITY.

In therapy, it has been thought that music can be used as a cathartic (the child upstairs may bang on the piano after being told he couldn't go out), as an escape, and in the protean modes of individual and group experience. But, possibly fortunately, we cannot as yet express these processes in formulae and equations that can justifiably be termed scientific. And this applies also to other supposed "specificities" as to musical content, mood, or stimulus. To claim that the *Andante Cantabile* is always soothing to everyone or the "Ride of the Valkyrie" always exciting (it bores me) is about as valid as the medieval belief that playing or dancing a tarantelle cures the bite of a tarantula. Let us avoid such extravagances in our speaking and writing until we know whereof we speak; we do better without them and make more friends.

And we may as well make a clean breast of yet another secret that seems to be jealously guarded at some of our meetings: music, in rare instances, may fail to cure a patient. It so happens that King Saul sometimes found David's playing soothing, and on other occasions did wax wrathful and did rend the harp asunder. We cannot overlook the fact that some children, because of poignant experiences of rivalry, exploitation, or failure related to music, may detest music the rest of their lives, and react adversely to any brusque attempts to employ it in therapy. The veteran with a lasting hatred of everything military is not much benefited by being forced to join a VA drum and bugle corps "to activate his interests." Similarly, playing a song of childhood to the nostalgic or a love refrain to the lovesick can deepen melancholy and precipitate suicide—or perhaps, in extreme cases, justifiable homicide! Schumann may have played Bach religiously to stave off his internally sensed and impending disintegra-

tion, but Bach did not save Schumann, and it is questionable whether Bach alone can rescue very many others from a like fate.

Music in delivery, operation, and electroshock rooms may directly calm some patients and indirectly benefit others by calming the doctors, but that still leaves an irreducible number of people whose precious enjoyment of music may be permanently impaired by such associations with stressful or even terrorizing experiences. Finally, we only rarely now commit the major sin of exploiting talented patients, against their own will and best interests, as showpieces for our institutional orchestras or departments of Music Therapy; or of deluding those less talented to believe that, because they were drafted for the hospital band, they would be in equal demand as concert virtuosi outside the hospital. Nevertheless, we may still overlook many minor defalcations such as using patients in ensemble work when their social rehabilitation had far better be accomplished by other means and their bridges to reality based on firmer foundations, or permitting our own interests to overshadow those of our charges in other even less obvious ways.

"Only those who have completed a professional course in not just music, but music therapy, will be admitted to internship."

E. THAYER GASTON, PH.D.
PROFESSOR OF MUSIC EDUCATION,
UNIVERSITY OF KANSAS.

The most valuable part of the music therapist's education takes place when he begins to work with patients. At last he should learn with some certainty his place and function in the therapeutic team. But perhaps most important of all, if he is in a good situation, he should learn that music is only the tool, the wedge, the medium for arriving at a relationship wherein he may begin to function, albeit grossly, as a therapist. Obviously there should be genuine articulation between the academic and the clinic.

It is to be hoped that in the near future only those who have completed a professional course in not

(Continued on page 40)

Warning to Young Musicians: Learn a Useful Trade



JAMES HINTON, JR.

UPON learning that a young person hopes to make a career of serious music, few people ask bluntly, "Why?" There is a strong social taboo against anatomizing the artistic impulse. So conversation is confined to little verbal gestures of wonder and approbation on the one side and embarrassed responses on the other. Another, more mundane, question doesn't get asked either: "How?"

Both "Why?" and "How?" are perfectly good questions but, like most good questions, they are much easier to ask than to answer. The first, of course, is a real invasion of privacy. A perfectly justifiable response would be, "None of your business." Actually, "Because I want to" would cover the ground in a good many cases.

"How?" touches less pointedly on matters of the soul, perhaps, but it is not much easier to answer. It must be answered in practical terms, and if a satisfactory answer cannot be found, the whole subject is likely to become much too painful for discussion.

Take a case in point. The most unhappy person I knew in the Navy was a sonar officer who was really a pianist. Plenty of people were unhappy all around him, most of them simply because they were in the Navy at all. His trouble was different. When he got out he would go back to a middle-sized town in Indiana and teach children to play the piano. Eating would be no problem; his mother had money.

* Reprinted with permission from *The Reporter*, October 27, 1953.

James Hinton, Jr., is a well-known New York music writer and critic.

But all he had ever wanted to be was a concert pianist. His whole life had been built around that idea. He wasn't going to have a career, and he knew it. The thought made him miserable, and he thought it all the time.

At the age of four and a half he had crawled up onto the piano stool and hit part of a C major chord on the family Mason & Hamlin. As mothers will, his mother heard and marveled. Her son was musical—like Mozart. That was all there was to it.

He began taking piano lessons. He practiced for hour after hour, never complaining, never questioning that he was going to grow up to be a great pianist. Everybody said that he was a prodigy, and by definition he was. He outgrew teacher after teacher. He went to college and kept right on practicing—five hours, six hours a day, seven days a week, year in and year out.

Home-town Studio

When he graduated he practiced for a year, took a summer course, and gave a New York recital. No managers rushed to sign him, so he practiced for another year and played in New York again. The results were no different. Finally he opened a studio in his home town and began taking a few pupils, at a higher fee than any other piano teacher around. Parents paid gladly. He had played in New York and been away a lot; he was a real concert pianist. When the war came, he had a degree in music and four one-paragraph, yes-no-maybe reviews from the New York morning papers as proof of his status.

Sometimes he would get slightly tight on crème de menthe frappés and sit down at an officers' club piano and play. When he did, everybody in the club stopped talking to listen, and when he finished they applauded and bought him drinks. Those years of practice had given him a keyboard technique that not even destroyer duty could ruin. He was not just a good piano player; he was a cultivated, sensitive musician. In fact, he was almost good enough to have a career—which is not unlike saying that a race horse is almost good enough to run in horse races.

So he hung around the sonar gear, explaining the Doppler effect to passing seamen, identifying pitches for anybody who cared, waiting uneasily for the war to end. His present pupils probably don't like him much. I'm sure he is too impatient with their fumbling to be a good teacher. But what can a pianist without an audience do except teach other people to play the piano?

Certainly the would-be concert artists who fail have no corner on frustration. Plenty of people without an artistic bone in their bodies suffer from ambitions unfulfilled. Relatively few, though, work so agonizingly hard and long, reach so high a level of competence, come so close to success, and, failing, hit with such a dismal thud. It is easy enough to say, "Well, he has his music; art is its own reward." Maybe so, but if you had worked for more than thirty years to become another Paderewski and wound up teaching little girls to play "The Happy Farmer" you might not feel so very serene either.

The classified columns are filled

with a
ates t
training
ness r
co," t
of the
to be
how e
fine t
break
ing b
top o
He
ambiti
pianis
the ou
talent
has to
is no
In
no-tal
furnis
rent o
familie
of sm
their
each o
give u
the p
realisti
ways t
to thi

The
luded
with
enough
of the

The
who w
enough
earn e
and p
ink is
huge
ing. I
ficient
money
gained
paste
letters
said,
slight.
writer
seven
out o
nique
has t
painter
The a
has, t

with ads urging young college graduates to assemble and be selected for training as executives, line of business not specified. "Excell oppy, fine co," they say; "\$55 wk st." But what of the young man who does not want to become an executive, no matter how excell the oppy, no matter how fine the co; who does not want to break the sound barrier on the drawing board or make his way to the top of the atomic pile?

He may be deluded. Perhaps his ambition to become an actor or a pianist or a writer is doomed from the outset because of his own lack of talent. Nobody can tell him this; he has to find out for himself. There is no other way.

In New York alone thousands of no-talent cases are bedded down in furnished rooms each week when the rent comes due. They live off their families or dredge little livings out of small, unimportant jobs, stoking their illusive hopes by talking with each other. Eventually most of them give up. They either go home, where dreaming is cheaper, or face up to the problem of making a living in realistic terms. Replacements are always arriving; the ranks never seem to thin.

Talent Not Enough

There are others who are not deluded, though. They are the ones with enough talent, or almost enough, to succeed. What becomes of them?

The bright young college graduate who wants to be a writer is in sad enough plight, but he can usually earn enough to keep himself in milk and peanut butter. Enough printer's ink is dispensed each day to keep a huge number of typewriters clattering. If his skill with words is sufficient, he may make a great deal of money. The spiritual rewards to be gained from writing copy for toothpaste advertisements or please-remit letters or mail-order catalogues are said, by those who know, to be slight. But then the average aspiring writer hasn't spent six hours a day, seven days a week, ever since he got out of diapers mastering his technique, polishing his style. Neither has the average aspiring singer, painter, or actor, for that matter. The aspiring concert instrumentalist has, though, and if he fails he does

(Continued on page 31)

TWICE AS EASY TO PLAY

BECAUSE THEY'RE SIZED,
DESIGNED AND ALIGNED
FOR EACH AGE GROUP

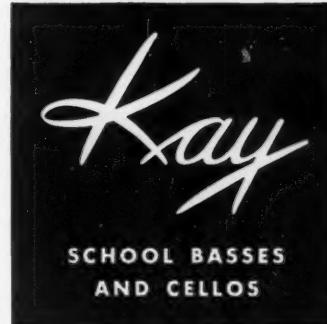


MENC string authorities recently set up important new standards for school basses and cellos. Objective: To make the instruments easier to play and more responsive. Working closely with members of this string committee, Kay designers developed a series of *school aligned* basses and cellos that

- are lighter in weight,
- are more responsive,
- have a shorter bowing radius,
- and with strings closer to the fingerboard.

During the past year, hundreds of educators have adopted *school aligned* Kays. Many report that these improvements have gone a long way toward attracting students as well as speeding progress.

School aligned Kays are available for Grade School, Junior High and High School age groups. See your dealer or write for free particulars. Kay Musical Instrument Company, 1640 Walnut, Chicago, Illinois.



Cellos in three sizes
...Basses, two sizes

SYMPHONY IN ILLINOIS

ED HAHESY

IT WAS snowing hard one night last winter when Herman Sims closed his dry cleaning shop and hurried home for a quick dinner. A little later, ignoring his mother's warnings about the treacherous roads, he bundled himself into his warmest clothing and drove thirty miles through the storm.

Sims was bound for Carbondale, Illinois, and one of the highlights of his busy week. He was going to a rehearsal session of a unique musical group known as the Southern Illinois Symphony Orchestra. To Sims, a flutist, the orchestra presents an opportunity he has been seeking for thirty years.

The rewards of such an opportunity might not be immediately apparent to anyone without a fervent devotion to music. Sims receives no pay for his talents, nor does he aspire to any sort of musical fame which would take him away from his dry cleaning business.

The other 66 members of the Southern Illinois Symphony Orchestra, excepting a few college students with professional ambitions, are—like Sims—willing to give their time and energies for no other motive than enjoying the music they play. Some of them are first-rate artists whose musical careers were thwarted by unhappy circumstances; others had never previously played anything more highbrow than John Philip Sousa.

When Sims takes his seat in the Southern Illinois University auditorium at practice sessions, the flutist beside him is a college coed. On his left is a Negro woman who plays a highly competent bassoon.

Ed Hahesy is a free-lance writer living in Carbondale, Illinois.

The French horn player behind Sims makes his living selling auto accessories. A few places in front is a well-to-do contractor who owns a \$3,000 violin. Other members of the orchestra include a physician, the music director in a mental institution, shop clerks, teachers, teenagers, and grandmothers. Some of them drive as much as one hundred and forty miles on rehearsal nights, and attendance reports indicate that something besides cultural enlightenment is being given away.

Unlike comparable organizations, the Southern Illinois Orchestra plays free concerts in widely scattered communities every season, and there are no donations, no fund drives, no honoraria. Engagements are accepted within a thirty-four-county area. Many of the musicians pay their own traveling expenses whether they are booked in a town across the Mississippi from St. Louis, or across the Ohio from Evansville, Indiana. They are paid a flat nothing for their practice sessions and four annual concerts at Carbondale; they get exactly the same amount for their touring concerts.

Tolerant Conductor

The conductor of this unorthodox symphonic group is something of a phenomenon himself. Dr. Maurits Kesnar, a wiry, fifty-two-year-old Hollander who has played violin in some of the world's most famous orchestras, heads up the music department at Southern Illinois University. An energetic, forthright little man, Dr. Kesnar is as noted for his quick wit and his sharp tongue as he is for his considerable musical ability.

"If anybody ever told me I could

conduct an orchestra and not get mad, I would have told him he was crazy," Kesnar states with a heavy accent he has not been able to discard after thirty years in this country. "I can raise heck with my students and I go flying off the handle all the time," he explains, "but you can't get mad at these people. Wind, rain, snow—they come just because they like music. If they can crawl, they come."

It was Kesnar who organized the symphony orchestra three years ago as his department's contribution to a University program of area service. SIU, a state-supported institution, has assumed a leading role in redeveloping the counties known as "Little Egypt" which have been too dependent on a fast-fading coal industry. This redevelopment aims not only to explore new avenues of economic activity but also to give the people of Southern Illinois a more optimistic attitude about their future.

The University figured it could furnish high level entertainment in small towns which could not ordinarily entice a dance band from twenty miles away. At the same time, amateur musicians who had stored their trumpets and violins in the attic years ago could find in the orchestra an emotional outlet.

As Kesnar puts it, "I found there were people willing to play and people willing to listen."

He began by soliciting musicians through regional newspapers. When the interested candidates reported for the first session there were no tryouts; anyone who wanted to play took one of the chairs which had been arranged in semicircular rows on the stage.

The first concert was set for two

months from that first rehearsal. That meant only eight two-hour practice periods to learn the challenging repertoire Kesnar had programmed. It included Berlioz' *Damnation of Faust*, Beethoven's *Egmont Overture*, and Mozart's *Fantasy for a Musical Clock*. Most of the musicians had never seen these scores before.

Under the circumstances, the first performance deserved an E for effort; by professional standards, however, it didn't rate any bravos. But Kesnar, assuming an attitude that has been typical of him in the orchestra's most trying moments, took his final bows with a broad grin of triumph. The audience was sympathetic. Kesnar responded with two encores which were more suited to the collective ability of the musicians, and the entire group finished together after a pretty fair rendition of Shostakovich's Polka from *The Golden Age*. The applause this time was genuine, and the audience wanted more.

At this point, Kesnar had to confess, "I'm sorry, but that's all the music we know."

Great Progress Noted

From such an inauspicious beginning, the orchestra has come a long way in two years. I say that advisedly. Like many other semiannual symphony goer who can be objective, I didn't have to share in the growing pains, nor could I hope to trace the development of the musicians into the compact, harmonious group they now represent. At any rate, the concerts they give now are good by any standards.

Shortly after the debut of this heterogeneous crew, I left Southern Illinois, returning only this past winter. Memories of that premiere performance were still in my mind, so it was with great misgivings that I was persuaded to hear the change which had been wrought in the interim.

When the musicians came on stage, it would have been easier to imagine them as members of the audience. Their age differences were probably the most striking thing. Most of the women and girls wore evening dresses while the men wore business suits ranging in color from

(Continued on page 36)

SCHOOL CHORAL MUSIC

MODERN GLEE CLUB SERIES

Arranged by HARRY ROBERT WILSON

FOUR PART S.A.T.B.

CHLO-E
GOOD NIGHT SWEETHEART
LIL' LIZA JANE
RANGERS' SONG
SIBONEY
WHIFFENPOOF SONG

FOUR PART T.T.B.B.

CHLO-E
GOOD NIGHT SWEETHEART
LIL' LIZA JANE
RANGERS' SONG
SIBONEY
WHIFFENPOOF SONG

THREE PART S.S.A.

CHLO-E
GOOD NIGHT SWEETHEART
HI-DIDDLE DIDDLE
LIL' LIZA JANE
SIBONEY
STUMBLING

Price 25¢ Each

NOVELTY CHORAL SERIES

Arranged by HARRY ROBERT WILSON

FOUR PART S.A.T.B.

HI-DIDDLE DIDDLE
I MISS MY SWISS
I'M AN OLD COWHAND
IN THE OLD TOWN HALL
KING'S HORSES

ON THE ATCHISON, TOPEKA AND THE SANTA FE
SLEEPY TOWN EXPRESS
STUMBLING
THERE'S A WHISTLE IN THE THISTLE
WOODEN SOLDIER AND THE CHINA DOLL

Price 25¢ Each

FESTIVAL CHORAL SERIES

Arranged by HARRY ROBERT WILSON

FOUR PART S.A.T.B.

COME UNTO ME
PAWPAW PATCH
PEACE MUST COME LIKE A TROUBADOUR
REMEMBER NOW THY CREATOR
WITHOUT GOD (There Is No Peace)

THREE PART S.S.A.

ULLABY OF JESUS
O MARY, DON'T YOU WEEP
PAWPAW PATCH
PEACE MUST COME LIKE A TROUBADOUR
WITHOUT GOD (There Is No Peace)

Price 20¢ Each

CHORAL REPERTOIRE SERIES

Composed and Arranged by GLAD ROBINSON YOUSE

FOUR PART S.A.T.B.

GOD BE MERCIFUL
I SHALL NOT WANT

THREE PART S.S.A.

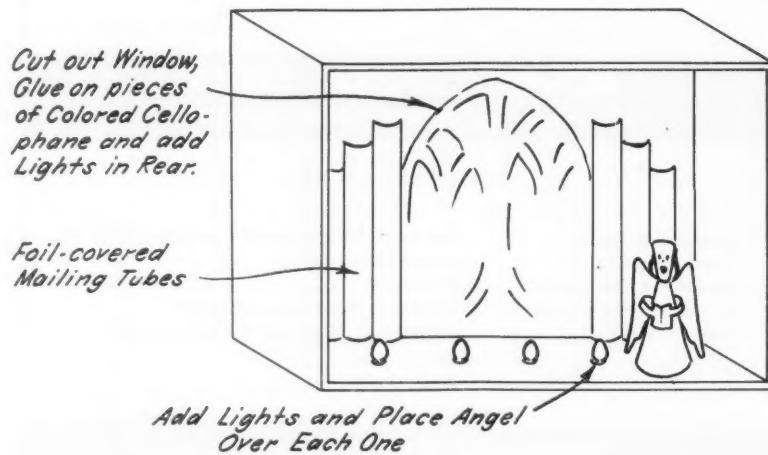
CHRISTMAS BELLS
GO TO SLEEP MY LITTLE ONE
GOD SPEAKS TO ME
MELODIES MY MOTHER SANG
SUNKISSED RAINDROPS

Price 20¢ Each

THE BIG 3 MUSIC CORPORATION • 799 Seventh Avenue • New York 19, N.Y.
Sales Agent for Robbins Music Corporation • Leo Feist, Inc. • Miller Music Corporation

"Hark, The Herald Angels Sing—"

DAVID MILLER



*Cut out Window,
Glue on pieces
of Colored Cello-
phane and add
Lights in Rear.*

*Foil-covered
Mailing Tubes*

*Add Lights and Place Angel
Over Each One*

CHRISTMAS decorations can be simple or elaborate, depending on individual taste and pocketbook. Here is one which can be made by children in school music classes or by the family which takes a particular interest in designing its own musical motif. Undoubtedly you will want to improvise on the basic patterns shown. These are merely guidelines to help you get started.

First of all, make a shallow box-like frame the size of the table or other piece of furniture on which you plan to use the choir scene. Then, as shown in the sketch above, drill holes in the bottom of the frame to hold the sockets of a Christmas tree string of lights in an upright position. What remaining lights on the string you do not use here may be fastened at the back of

the box in a cluster to shine through the colored stained glass window. Use bits of colored cellophane to form the glass of the window.

Mailing tubes, cut in half lengthwise and covered with gold paper foil are used to form the organ pipes. Use Scotch tape to fasten them together and to the wooden frame.

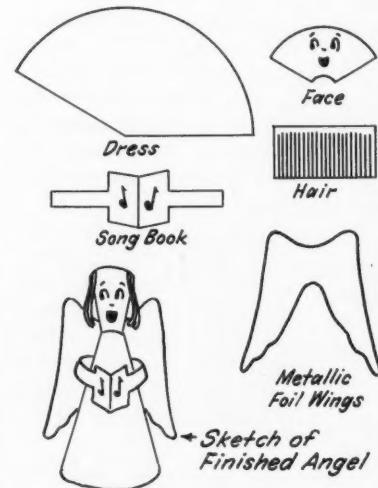
The angels may be made using an 8½ x 11 inch sheet of thin white paper. With a compass set in the center, draw what is almost a semi-circle for the dress (see pattern). Now, cut each hair strip and carefully curl it by drawing it over a sharp knife. Then draw the features on the angel's faces and notes on the music books with black India ink. Join the two sides of the skirt to form a cone.

Gold foil is used for the wings,

which are then attached to the back of the angels' necks. Be sure the wings are in proportion to the body. The skirts may be trimmed with silver stars.

Then place an angel over each of the lights. The luminous skirts will take on the color of the bulb, so arrange them so that the colors are evenly distributed.

If you're pressed for time and still want to make the lighted angels,



you can use only the head and song-book portion of the pattern, substituting cone-shaped paper cups from the local drugstore for the skirts.

Fred Waring Music Workshop

**Announces Its 1954 Season
for Choral Directors**

FIVE ONE-WEEK SESSIONS

DELAWARE WATER GAP, PA.

June 20 — June 25

June 27 — July 2

July 4 — July 9*

July 11 — July 16

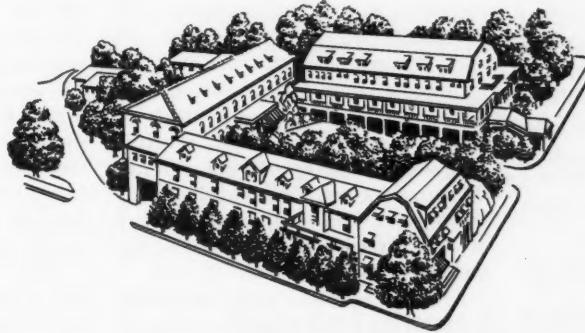
July 18 — July 23*

*(*Advanced sessions. Enrollment limited to those who have previously attended a Waring Workshop.)*

ALL SESSIONS will be held in the Ennis Davis Dormitory and Music Hall—permanent quarters of the Waring Workshop.

THE FACULTY of this Workshop will be headed by Fred Waring and Dr. Earl Willhoite. The course of study is designed for directors of school, college, church, community, and industrial choral groups, and will provide comprehensive and intensive instruction in choral techniques and literature. Special attention will be given to the use of the Waring "Tone Syllables."

MORE THAN 4,600 choral directors have attended and enthusiastically endorsed the Waring Workshop.



For information and enrollment form address

REGISTRAR, FRED WARING CHORAL WORKSHOP, DELAWARE WATER GAP, PA.



DEVELOPING A VOLUNTEER CHOIR

R. WILLIAM GRAHAM

SEVERAL of the questions which invariably arise when two church choir directors get together to talk shop are: What do you have to work with in your choir? How many basses do you have? How dependable are your people? Do they show up for rehearsal only when the spirit moves them? Often the whole conversation centers around what the church or the minister has to offer the choir director, rather than what the choir director can offer the church or his choir members.

A prominent executive gave the following advice to his son who was about to apply for his first job: "Impress the personnel manager," he said, "not with how much you want the position, but with what you have to offer the company." It is time that the directors of volunteer church choirs awoke to the fact that, if they are to build and keep alive active choir programs, they will have to sell their congregations on the advantages of being a choir member.

As you study the problem, put yourself in the position of the layman and ask, "Why should I join the adult choir at the church?" If you can't come up with at least half a dozen practical reasons, you had better examine carefully the following paragraphs, which suggest some of the rewards that the average choir member should expect to receive from a realistic, well-conceived choir program.

Without doubt one of the strongest selling points for choir membership is the opportunity for service to the church. Most people will agree that singing in the choir is just as

important a contribution as teaching a Sunday school class, but choir directors take the fact too much for granted. Even though loyal support of the choir program should be built around the church rather than around any one individual, the choir director must constantly remind his charges that their services are a necessary ingredient in the worship service. From time to time he should explain the functions of the various segments of the musical portion of the service in order to emphasize the importance of the choir. For example, he should simply point out how much more impressive it is when a prayer is followed by a soft choral response.

Group Participation

Many times it is easier to do things oneself than to rely on volunteer help, but one of the best ways to develop *esprit de corps* is to allow for group participation. Individual service should not end with the worship service, but should extend to the choir itself. It does not take a schooled musician to care for the robes, to pass out the music, and to handle the correspondence. In one Presbyterian church in California the choir presents an annual Christmas carol dinner, for which all details of food preparation, serving, decorating, and furnishing a musical program are handled by choir committees. The only responsibility of the director is to rehearse the music.

In order to make each individual feel that he has his special place in the choir, the minister of music in a large metropolitan church in Los Angeles writes a personal, longhand birthday greeting to each of his singers. The personal touch is all-

important. Psychologists claim that a small child would rather be punished than ignored. Likewise, a choir singer would rather be chided for missing a rehearsal than have the whole matter passed over as inconsequential. All that is necessary is a friendly remark such as, "We missed you last week; hope to see you next Thursday night."

Do your choir members look forward to Thursday night rehearsal? Are they expecting too much when they look for an enjoyable evening? They should have a good time, and here are a few ways the director can see to it that they do.

First of all, choir practice should be an occasion when people with similar interests come together to work toward a common goal. But what chance is there to get acquainted while everyone is concentrating on singing the correct notes? Some directors permit a "talking period" between numbers, while the music is being passed out. In one of the Congregational churches in the Southwest the choir takes a fifteen-minute break halfway through rehearsal, at which time tea and coffee are served. These refreshments are prepared by several of the non-singing spouses of choir members. In another situation one of the group handles the chore by leaving the rehearsal just before break time. On special occasions someone may bring a cake or cookies. Good fellowship thrives where there is food and drink.

While the business of perfecting the music is important, nothing is of too much consequence to prevent a good hearty laugh once in awhile. "Massaging the liver" with a humorous incident will do much to lighten the spirits of the group. Never hesitate to break the tension with a

Dr. Graham is a member of the music faculty of the East Stroudsburg (Pennsylvania) State Teachers College.

funny
on yo
musici

The
take
acter.
service
that y
of the
is dif
with a
ruption
there
closing
among
take
the ch
fore t
held s
cession
the th
aratio
to ma
prelud
ment

In
you
tual
place
import
pect
by th
singer
the s
Howe
your
sincer
of a 1

A
pect
with
Don'
in fo
If yo
the c
one w
mem
Pasad
sit in
and
fore
with
new
even
morn
spicu
appe
the g
him

TH

DEC

funny story, especially if the joke is on you. This helps to prove that musicians can be human too.

The choir rehearsal should never take on a completely secular character. You are all working in the service of the church, so make sure that you do not forget the presence of the Supreme Being. Sometimes it is difficult to open your practice with a prayer, because of the interruption caused by late comers, but there is no excuse for omitting a closing prayer. Many choirs include among their officers a chaplain to take care of this spiritual duty. If the choir has a warm-up period before the service, prayer should be held several minutes before the procession. You may have to explain the theological aspects of silent preparation for worship to your group, to make them realize that the organ prelude is not musical accompaniment to their social conversation.

In working on musical selections you must constantly interpret textual material so that the choir will place proper musical emphasis on important words. How can you expect the congregation to be moved by the text of an anthem if the singers themselves are oblivious to the spiritual content of the lyrics? However, when you interpret for your choir, make sure that you are sincere. At this point you are more of a minister than a musician.

The New Member

A new choir member should expect to join an efficient organization with specific standards to follow. Don't leave him to shift for himself in following the order of worship. If you are too busy to take care of the details yourself, delegate someone who can act as an assistant. New members of the Kirk Choir of the Pasadena Presbyterian Church must sit in the congregation two Sundays and take notes on deportment before they are allowed to participate with the choir. Outline all of the new singer's responsibilities for him, even the trivial ones, before Sunday morning. No one likes to feel conspicuous, or to be embarrassed by appearing different from the rest of the group, so give him a break; let him know what he will have to do.

The Pasadena choir mentioned

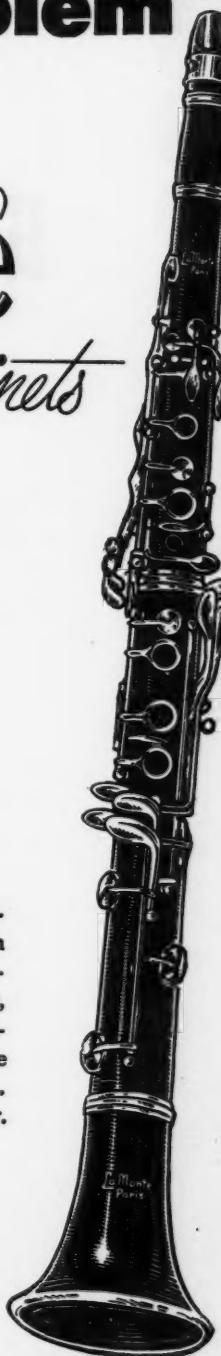
(Continued on page 39)

Good-bye "Key Problem"

WITH

LaMonte
Clarinets
*Made in
France*

**FORGED
NICKEL
SILVER
KEYS**



LaMonte gives you drop forged nickel silver keys...yet it's the lowest price French clarinet on the market! LaMonte's professional key mechanism assures you long, trouble-free service. LaMonte's intonation, blowing ease and tone quality make better players. Ask your dealer for trial... or write for free LaMonte literature today.

No. 3000—Ebonite
17/6 Boehm System

\$109.00
Complete Outfit

No. 3002—
All Grenadilla Wood,
17/6 Boehm System

\$115.00
Complete Outfit

Sole distributors to authorized dealers:

Buegeleisen & Jacobson, Inc.

5-7-9 UNION SQUARE, NEW YORK 3, N. Y.
In Canada: 720 Bathurst St., Toronto 4, Ont.

LAMONTE IS A SUBSIDIARY OF MARTIN FRERES



A Christmas Gift Problem?

A TREASURE CHEST OF SONGS

HITS THROUGH THE YEARS

4 Volumes—Words and Music Complete

A Great \$65.40 value for only

\$5.00

NET

with these Plus features

- +
- Over 100 all time hit songs collected in four volumes.
- +
- Single copy price of each song—60¢. You save \$60.40.
- +
- Beautifully packaged in a gold covered box, ready for gift giving.
- +
- No price appears on either the box or the separate books.

*Ask your dealer to let you examine this set of books.
You'll agree it's the
perfect gift for your song loving friends.*

MUSIC PUBLISHERS HOLDING CORPORATION 619 W

Here's The Answer!



CONTENTS OF THE FOUR BOOKS

WITMARK HITS THROUGH THE YEARS

IN A SHANTY IN OLD SHANTY TOWN	IN MY MERRY OLDSMOBILE	CAN'T YO' HEAH ME CALLIN' CAROLINE
ULLABY OF BROADWAY	DANCING WITH TEARS IN MY EYES	I'M ALONE BECAUSE I LOVE YOU
CALIFORNIA HERE I COME	A LITTLE BIT OF HEAVEN, SHURE THEY	LET THE REST OF THE WORLD GO BY
THE VERY THOUGHT OF YOU	CALL IT IRELAND	MA BLUSHIN' ROSIE
AM I BLUE	DON'T TAKE YOUR LOVE FROM ME	BY A WATERFALL
I'LL STRING ALONG WITH YOU	SOUTH AMERICA, TAKE IT AWAY	LOVE ME AND THE WORLD IS MINE
FOR YOU	THERE'S A LONG, LONG TRAIL	REMEMBER ME
THAT'S AN IRISH LULLABY (Too-Ra-Loo-Ra-Loo-Rai)	TIP-TOE THRU' THE TULIPS WITH ME	THOSE SONGS MY MOTHER USED TO SING
DEAR LITTLE BOY OF MINE	SMILIN' THROUGH	KISS WALTZ
	I'M JUST WILD ABOUT HARRY	WILL YOU LOVE ME IN DECEMBER

REMICK HITS THROUGH THE YEARS

MEMORIES	I'M FOREVER BLOWING BUBBLES	PRETTY BABY
SOMETIME	THE JAPANESE SANDMAN	TILL WE MEET AGAIN
MY BUDDY	IF I COULD BE WITH YOU	IF YOU WERE THE ONLY GIRL
YOU GO TO MY HEAD	I ONLY HAVE EYES FOR YOU	MADELON
BLUES IN THE NIGHT	PUT ON YOUR OLD GREY BONNET	SEPTEMBER IN THE RAIN
IT HAD TO BE YOU	IN THE SHADE OF THE	YOUR EYES HAVE TOLD ME SO
SWEET GEORGIA BROWN	OLD APPLE TREE	THE BOULEVARD OF
CHINATOWN, MY CHINATOWN	ON MOBILE BAY	BROKEN DREAMS
SMILES	MOONLIGHT BAY	THE SIDEWALKS OF NEW YORK
CANADIAN CAPERS	OH, YOU BEAUTIFUL DOLL	MY ISLE OF GOLDEN DREAMS

HARMS HITS THROUGH THE YEARS

LIMEHOUSE BLUES	I GET A KICK OUT OF YOU	THREE LITTLE WORDS
BODY AND SOUL	TOO MARVELOUS FOR WORDS	SPEAK TO ME OF LOVE
JUST ONE OF THOSE THINGS	ANYTHING GOES	PLAY GYPSIES-DANCE GYPSIES
EMBRACEABLE YOU	YOU'RE MY EVERYTHING	SOMETHING TO REMEMBER YOU BY
AS TIME GOES BY	I KNOW THAT YOU KNOW	TWO HEARTS IN $\frac{1}{2}$ TIME
DANCING IN THE DARK	SOMETIMES I'M HAPPY	YOU AND THE NIGHT
APRIL SHOWERS	VIENNA, MY CITY OF DREAMS	AND THE MUSIC
CHARLESTON	THE SUNSHINE OF YOUR SMILE	LOVE IS THE SWEETEST THING
THINKING OF YOU	THE BIRTH OF THE BLUES	ZING! WENT THE STRINGS
APRIL IN PARIS	ZIGEUNER	OF MY HEART

25 HITS THROUGH THE YEARS

FORGIVE ME	HARD HEARTED HANNAH	TRouble IN PARADISE
TRUST IN ME	(THE VAMP OF SAVANNAH)	IN A LITTLE RED BARN,
AUTUMN NOCTURNE	LOVIN' SAM (THE SHEIK OF ALABAM')	ON A FARM DOWN IN INDIANA
I MAY BE WRONG BUT,	LOUISVILLE LOU	SOMEONE'S ROCKING MY DREAMBOAT
I THINK YOU'RE WONDERFUL	I WONDER WHAT'S BECOME OF SALLY?	JAVA JIVE
AIN'T SHE SWEET	HULA LOU	KENTUCKY
HAPPY DAYS ARE HERE AGAIN	HAPPY FEET	HOW MANY HEARTS HAVE YOU BROKEN
AUF WIEDERSEHN, MY DEAR	YOU'RE GONNA LOSE YOUR GAL	A LITTLE ON THE LONELY SIDE
DEEP NIGHT	I'M THE LAST OF THE	I WISH I HAD MY OLD GAL
CHEATIN' ON ME	RED HOT MAMMAS	BACK AGAIN

ON 619 West 54th Street, New York 19, N. Y.

MOVIES AND MUSIC

C. SHARPLESS HICKMAN

AS Walt Disney celebrates his silver anniversary as a film producer, it is not the legendary Mickey Mouse but an equally appealing kangaroo rat who is bringing delight to the millions for whom the Disney label signifies imaginative entertainment.

Not only a kangaroo rat, but birds, elk, polar bears, seals, reptiles, and minute insects are jumping, flying, lumbering, swimming, slithering, and crawling through Disney's True-Life films in a manner which beggars the fanciful ways he has humanized animals in his animated shorts and epics.

It is significant that these remarkable True-Life featurettes use actual animals in the same way that Disney uses animals in his cartoons. Though they are literal in that they photograph real creatures under actual conditions, they are literary characterizations when Disney's cohorts have cleverly edited the hundreds of thousands of feet of film submitted to them by their patient and ingenious photographers. For when the Disney touch has been applied in the cutting room, and to the sound track through music and narration, we have these animals invested with the cartoonist's popularizing and humanizing concept.

Though this may dismay the scientist it enchants the audience, and because these films have this sentimentalizing "twist" they are doing a pleasing and painless job of biological, zoological, and anthropological education.

Music is one of the most important techniques used in "curing" this basic film material for easy assimilation by the movie fan, and the man in charge of its use in the True-Life series is young Paul Smith, Michigan-born violinist who was

once a literature major at UCLA. A film-viewer, a stop-watch, and an unlimited number of hemidemisemiquavers are his major tools.

The music for which most readers may best remember him is not, however, original. It is his adaptation of Liszt's Second Hungarian Rhapsody to the massed flight of birds at the conclusion of Disney's True-Life picture, *Water Birds*. It was this sequence which one major MGM executive described as one of the outstanding examples of sound synchronization in film history, a technically inaccurate description, since it was not the sound editor, but Smith as music arranger, who was responsible for its rhythmic paralleling of birds in flight.

Actually, however, most of Smith's music for these films has been original, though its rhythmic patterns tend to remind the casual listener of familiar themes.

Vivid Scoring

Rhythm and timing are more important than orchestral color in Smith's scores for the True-Life series, as a viewing of *The Living Desert*, the current film, will reveal. In this fascinating study of the cycle of life in America's great Southwestern desert spaces, the skill and ingenuity of Smith have been used with remarkable and emphasizing effect. Among the film's more unusual music sequences are those which accompany the bubbling mud pots of the shores of the Salton Sea; the scherzo for the flight of millions of bats at dusk; the dandified passage for a centipede's stroll; the sequence for a burrowing snake, with its go-roll-your-hoop flippancy; the bassoon scoring for the enamored but slow-moving tortoises; and the square dance and rhumba treat-

ments for the respective mating dances of the scorpions and the tarantulas.

In all of these sequences one is acutely aware of the importance of timing in the creation of unison between movement and music. For the most part Smith does his scoring after the picture has been completed, though there are some occasions for which he pre-scores and the film is matched to his music. An example of this is in the forthcoming True-Life film, *The Vanishing Prairie*, for which Smith has pre-scored a ballet for a series of shots showing the springtime awakening of the prairie after long months of winter cold. In this sequence the film will be cut and edited to form a visual pattern matching the music.

In scoring to the finished film, Smith works constantly with a film-viewer and a stop-watch, his score becoming a fantastic jumble of time and visual references as well as of musical notations. These are not only for the guidance of his conductor, Ed Plumb, but also for himself when he conducts the finished score while watching the film, which is projected behind the orchestra so he can see it from the podium. In general, Smith depends upon these time and action notations and his own knowledge of the film rather than upon a click-track while conducting, though there are some intricate sections when use of the latter is almost mandatory to avoid too many replays, which would run up orchestra costs. (A click-track is a headphone device which gives the conductor a predetermined mechanical beat cued to the screen action and to numbers on the orchestral score.)

By and large Smith's music may be described as being typically Disney in that it emphasizes the rhyth-

mic,
for
banana
often
sister
we
borro
the
the
Disney
toon
anim
and
T

"cor
man
toon
far a
musi
phon
chan
drya
In
musi
a pa
docu
ing ac
actu

witch
but,
in a
wear
fairy
visio
ful o
ultim
deck
remi
glist
early
ange
chur
thei
the
chur

T
harp
hond
For
gest
and
Han
Para
It is
a li
can
iar r

DEC

mic, the lyric, and the "cute." But for all that, it is not necessarily banal, and its technical precocity is often amazing. It is almost consistently "situation" music and, as we have said, its familiar (but not borrowed) patterns serve to identify the human viewer more closely with the animal actor—a hallmark of Disney's success with animated cartoons. In these, you will recall, the animals always seem more human and appealing than the people!

That this can sometimes lead to a "corny" approach is attested in many of Disney's full-length cartoons, with *Fantasia* even going so far as to attempt to "humanize" the music for Beethoven's *Pastoral Symphony* by keying it to a set of Bacchanalian revels by centaurs and dryads.

In the True-Life series, however, music has been an aid rather than a palliative, save to those die-hard documentarians who decry any editing or coating which will soften actuality. **▲▲▲**

CHRISTMAS OPERA

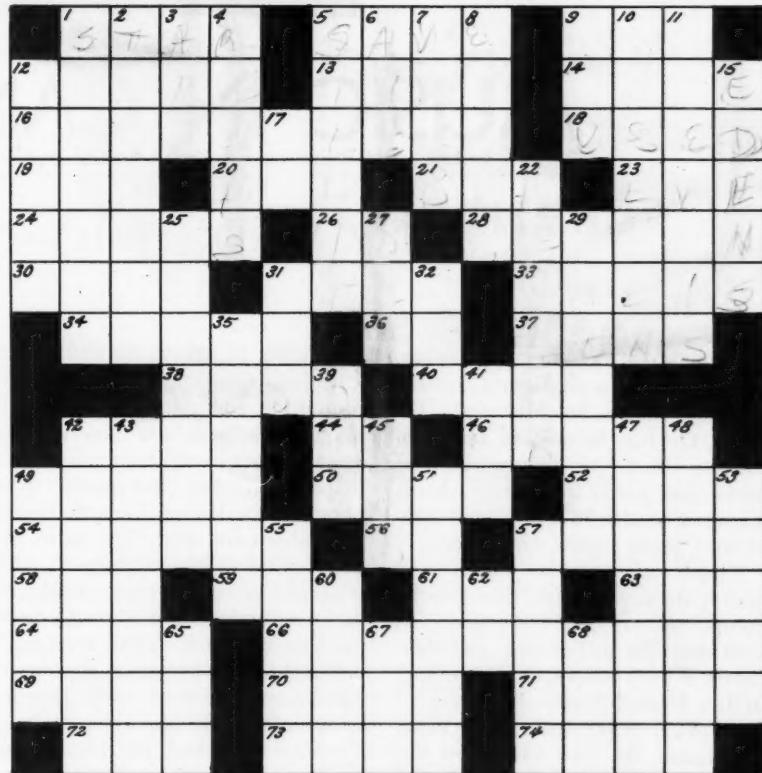
(Continued from page 7)

witch becomes not an ugly old hag but, in their eyes, is rather attractive in a cold and frightening way, and wears an elaborate dress. The dew fairy emerges before the charmed vision of the little girl as a beautiful creature, garbed in the peasant's ultimate in finery: a bridal costume decked with little transparent globes reminiscent of drops of dew that glisten on spider webs in the woods early in the morning. And the angels might be members of a churchly procession, so closely do their flowing robes resemble those of the choir and clergy at the village church."

There will always be those who harp about tampering with the time-honored ways of doing anything. For them particularly we would suggest that they shelve their prejudices and see the Hartford production of *Hansel and Gretel* which Moshe Paranov directs and Dr. Nagy stages. It is a wonderful illustration of how a little imagination and initiative can revitalize and enhance a familiar musical work. Would that more musical directors would try it. **▲▲▲**

CHRISTMAS CROSSWORD

by Evelyn Smith



Solution on page 43

ACROSS

- What the three kings followed
- "To — us all from Satan's pow'r
- Reverence
- Ignominy
- Folksong singer
- River in *Aida*
- Christmas Eve visitors
- Employed
- Esthetic production
- Author of "Hear the sledges with the bells—"
- Sound typical of Scrooge
- Night before Christmas
- Fifth columnists
- "Away in a manger, — crib for His bed"
- Uncritical supporters
- Attend to
- Article
- Heard at hymn ends
- Snow heap
- Flat of re
- Spectacle part
- What the poor man was gathering in "Good King Wenceslas"
- How "Baby, It's Cold Outside" is sung
- Bustle
- Apiece; abbr
- Refrain
- Commonly offered at Christmas
- French carol
- American poet
- He wrote the music of "Joy to the World"
- Faustus' title
- Chaliapin
- Gilbert and Sullivan princess
- Drumbeat
- Wagner heroine
- "The Low-Backed —"
- Game of marbles
- Most popular character at Christmas
- Sinuous
- Indispensable at Yuletide
- "Deck the halls with boughs of —"
- Christmas color
- Cat carol
- Hit
- Raised one-half step in pitch
- Characteristic of the superior plum pudding
- Parts of to be
- Harvests
- "— Night"
- "— Maria"
- Part of speech
- Attempt
- Babylonian god of sky
- Equine
- Vigorous
- Johann Christoph, Johann Sebastian, and Karl Philipp Emanuel
- Weight; comb. form
- "There's where the cotton and the corn and taters grow"; abbr
- Man's nickname
- Alto
- "Happy — Year"

DOWN

- Football teams
- Swagger
- Paradies
- She was loved by Zeus
- One of Christ's functions
- Enlightened
- Across; poetic
- Czech composer
- Adherent
- Scene from *Lucia*
- Dressed for winter
- Pasture
- Shoshonean Indian
- More disreputable; colloq.
- Capable of
- "Peace on earth, — mercy mild"
- Milanese opera house
- Onset
- Heard at Christmas
- Heroine of Christmas opera
- Equine
- Vigorous
- Johann Christoph, Johann Sebastian, and Karl Philipp Emanuel
- Weight; comb. form
- "There's where the cotton and the corn and taters grow"; abbr
- Man's nickname
- Alto
- "Happy — Year"

a music journal report

MUSIC IN CANADA

MAY WEEKS JOHNSTONE

CONSIDERING her population, Canada has a prodigious amount of good music. In Montreal, Toronto, Quebec, Winnipeg, and Vancouver, there are fine schools of music, and partly from these schools springs a wealth of choral and symphonic music, opera, and ballet.

These cities are so widely separated, however, that they hardly know one another. Winnipeg is 1200 miles from Toronto, and Vancouver is 1463 miles from Winnipeg. In the United States the cream of the musical crop drifts to New York; in Canada the best musicians migrate to Toronto and Montreal. But the smaller cities are waking up. One outstanding example, the venture of Canada's Stratford-on-Avon in staging a Shakespearean Festival, has been highly successful. The semi-permanent auditorium, which seated 1500, was sold out for the entire month, and the Festival had to be held over for another week. People came from Vancouver, Winnipeg, New York City, and Mexico to see these fine plays, under the direction of Tyrone Guthrie of the Stratford Memorial Theatre, England. Plans are under way to make this festival an annual event.

Along with the plays was presented a concert series of Canadian music, which included symphony orchestras and outstanding Canadian soloists. Both concerts and background music for the plays were arranged by a well-known Canadian composer, Louis Applebaum.

Windsor, Ontario, is planning a Centennial Festival for 1954. Committees have been hard at work for

some time, and plans are well under way. John Gardiner heads the music committee, and a series of concerts is planned for the winter months. Soloists of international fame are to participate in the impressive symphonic, choral, and dramatic events throughout the year. The main festival period will begin June 20, with religious sunrise services, breakfasts in all churches, and a salute from the city of Detroit in the evening.

Windsor is fortunate in being just across the river from Detroit. Windsorites cross the river in large numbers to attend the concerts of the Detroit Symphony Orchestra under Paul Paray, the opera festival, and the many fine recitals of world-famous artists who annually visit the Motor City.

Detroit Audiences

Detroiter reciprocate by swarming over in gratifying numbers when Windsor has an unusual attraction. The Detroit Symphony Orchestra gave several Sunday night concerts in Windsor last winter. The soloists, Jeanine Morand, soprano, and George Haddad, pianist, are Windsor young people who have achieved international success.

The Christian Culture Series, under the sponsorship of Father J. Stanley Murphy, CSB, of Assumption University, annually presents top-ranking musicians as part of its program. The Grace Hospital Women's Auxiliary presents prominent New York artists, and other private organizations sponsor leading musicians in recital.

But Windsor, in common with many cities large and small in both Canada and the United States, lacks a suitable auditorium in which to

seat comfortably the large audiences attracted by these events. Hundreds are regularly turned away from the Capitol Theatre, seating capacity 2200. This condition is soon to be remedied; a Civic Auditorium is being planned as a permanent memorial of the Windsor Centennial. The city is in the process of acquiring a site on the waterfront and a competition of local architects is to be held to draft the plans. Laying the cornerstone will be part of the Centennial program.

In the meantime Windsor is erecting a semi-permanent stage on the waterfront, where there is a natural bowl which will seat some 6,000. This accomplished, the city hopes to have the Shakespearean Festival Company from Stratford there during the summer. Negotiations are now being conducted with Toronto's Melody Fair, a summer theatre specializing in musicals. In January, Windsor will have the Western Ontario Drama Festival, and in April, among the many conventions scheduled, is that of the Ontario Registered Music Teachers' Association. The 1953 convention of this group was held in the Royal York Hotel, Toronto.

During any season the music of Montreal ranks high in Canada. Its Les Concerts Symphoniques, under the baton of Desire Defauw, former conductor of the Chicago symphony, will have as guest conductors in the coming season Otto Klemperer, Friedrich Gulda, Artur Rodzinski, and several others. There is always fine chamber music and opera in Montreal.

Five different ballet companies visited that city in 1953, including the Ballet Theatre of New York and José Greco's Spanish Ballet.

May Weeks Johnstone is a piano teacher in Windsor, Ontario, Canada. Her articles have appeared before in MUSIC JOURNAL.

The M
appear
cluded
Among
soloist
Yehud
agenci
ing C
artists,
ist, So
tet, a
and B

For
Festiv
promi
dian :

Two
and C
quite
in To
Angl
Mathi
work,
Black
Georg
compe
treal
poser
nier i
CBC.

The
ronto
the R
pany
Dr. E
the C
and I
Train
hands
Golds
Tore

Ele
have
the la
has a
At t
prese
sul, a
were
Conse
tival w
with
Metr
chain
minis
sibili

An
besid
festiv
petit

The Metropolitan Opera Company appeared, and visiting orchestras included the Boston Symphony. Among many internationally known soloists were Artur Rubinstein and Yehudi Menuhin. Private concert agencies presented many outstanding Canadian and international artists, including the English pianist, Solomon, the New York Quartet, and the piano duo, Vronsky and Babin.

For fifteen years the Société des Festivals de Montréal has played a prominent part as patron of Canadian musicians and music.

Two schools in French Montréal and Quebec City produce music quite different from that composed in Toronto, where there is a strong Anglo-Celtic tradition. André Mathier, best known for his piano work, *Quebec Concerto*, Maurice Blackburn, Hector Gratton, and George-Emile Tanquay are noted composers of this school. In Montréal is Claude Champagne, composer of *Suite Canadienne*. J. J. Gagnier is musical director of Quebec CBC.

The most exciting news from Toronto is the astounding success of the Royal Conservatory Opera Company under the general direction of Dr. Ettore Mazzoleni, principal of the Conservatory's School of Music and leading Canadian musicologist. Training and production are in the hands of Ernesto Barbini, Nicholas Goldschmidt, and Herman Geiger-Torel.

Toronto Opera

Eleven of the best-known operas have been performed in Toronto in the last four years, and the company has appeared in several other cities. At the 1953 Festival the company presented *Cosi fan Tutte*, *The Consul*, and *Madam Butterfly*. Critics were enthusiastic. At first entirely a Conservatory project, an Opera Festival Association has been formed, with Edward Johnson, the former Metropolitan Opera director, as chairman. It will assume the administrative and financial responsibility.

Annual music events in Toronto, besides the opera festival, are a Bach festival, a ballet festival, and a competitive music festival which last

(Continued on page 34)



THE Fred Waring MUSIC WORKSHOP presents PIANO SESSIONS

A CHILD'S INTRODUCTION
TO MUSIC AT HOME...

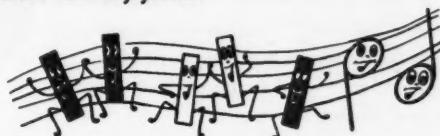
for children 4-5-6-7

"Every young child loves to make music. Now, with PIANO SESSIONS, parents can help their children learn to read music and play the piano, just as they helped them put their first words together into phrases and sentences. The proved methods developed by Ed McGinley and our Music Workshop staff make it fun for parents to teach their children piano. Best of all, PARENTS NEED NO PREVIOUS MUSIC TRAINING."

FRED WARING



Large, colorful books, games, puzzles, pictures to color, child-size sheet music, quizzes, rhymes and cartoon characters that will fascinate your child... make him ask for *Piano Sessions*... and return to the piano again and again. He will absorb and retain the basic fundamentals of music and enjoy the thrill of real accomplishment as he plays his first simple tunes. *Piano Sessions* will assure your child of a wonderful foundation in music that will be a lifelong source of pleasure and enjoyment.



ATTENTION PARENTS!

YOU NEED NO PREVIOUS MUSIC TRAINING TO ENJOY
PIANO SESSIONS WITH YOUR CHILD.
Piano Sessions, Complete \$9.95

SEND
FOR
FREE
BOOKLET

Piano Sessions	
Fred Waring Music Workshop	
Delaware Water Gap, Pennsylvania	
Please send me descriptive folder and the name of the nearest store where I can order PIANO SESSIONS.	
NAME	
ADDRESS	
CITY	STATE

Now... COMPARE EDGWARE!

At no increase in price, the world's most popular grenadilla wood clarinet is now available with *power forged* nickel silver keys. Double locked posts, automatic bridge key and integral tone holes are other advancements that make it a clarinet of even finer professional calibre! For a full, responsive tone of true woodwind quality, and an action that's "out of this world," try this new Edgware. *Compare Edgware.* Compare it to any clarinet that sells for as much as \$200.00. Send for complete particulars—and name of your nearest, authorized dealer.



Edgware clarinets are distributed through dealers by C. Bruno & Son, Inc., 460 West 34th St., New York 1, N. Y., and 1100 Broadway, San Antonio, Texas. In Canada: Boosey & Hawkes, Ltd., Toronto.



YOUNG MUSICIANS

(Continued from page 17)

not merely fall short of an adolescent ambition sought systematically, if at all, only in young manhood; he loses the moral investment of his whole young lifetime.

Why must the chasm between success and failure in the concert field be so great? America is a musical country, if capacity for absorbing decibels is any criterion of music appreciation. Radios, record players, jukeboxes, and television sets pour music out hour after hour, day, night, and in between times. People get up to music, eat to music, do the housework to music, work to music, drive automobiles to music, drink to music, and go to bed to music. But most of the time nobody seems to listen. A kind of harmonic Gresham's law becomes effective, and the worthless music drives out the good. Music is used as a sort of sedative, as aural padding to ease the shock of such harsh intrusions as conversation. This variety of musical experience, like most movie music, presents a psychiatric rather than an aesthetic problem. It is simply background noise, arranged in more or less regular patterns. Its relationship to music seriously considered is about that of dime-store statuary to the Parthenon.

Serious Music

Yet, in spite of this, there are people all over America who really listen seriously to music. They may outrage the professional by misusing a technical term in calling everything they listen to "classical" if it has an intellectual content greater than that of a Lehár waltz, but they do listen. They buy recordings by famous artists of music by famous composers; they listen to certain broadcasts at certain times; they go to concerts, weather permitting, when they are within driving distance.

Many of them are listeners of real taste and discrimination; many more are becoming so with the boom in high-fidelity phonographs and long-playing records. A good many, though, still take exactly what they are offered and love it all without differentiation. Music is Heifetz and Horowitz and Toscanini and Frank Black and Mishel Pastro and Oscar

Levant and José Iturbi and Marian Anderson and Mario Lanza and James Melton and Marguerite Piazza. It is the Metropolitan Opera broadcast on Saturday afternoon and the New York Philharmonic-Symphony on Sunday. Brahms had a beard; Beethoven had none. All great composers are dead composers except Stravinsky; he wrote a piece, very modern, about spring. People who speak confidently about music on the radio are famous music critics—like Milton Cross, Boris Goldovsky, and Sigmund Spaeth.

It is useless to feel insulted by this crazy-house of musical and quasi-musical images. Remember, for every one of them you can place in proper perspective you have a neighbor, not far distant, who neither knows nor cares a rap about such distortion.

There are two inferential points here that affect the prospects of the would-be concert performer.

First, to most musically literate or semi-literate Americans, serious music is still a project that involves the importation, either bodily or by electronic means, of brand-name performers to play or sing or explain a severely limited repertoire of brand-name compositions, most of which are a hundred or more years old. The implications of this for the young composer are serious indeed; but we're talking about the performer. His position is this: If he is to build a successful career he must make his name one of the favored brands; to accomplish this he must devote his energies to the performance of brand-name music, whether he likes it or not. If he feels an affinity only for music of his own century, he may

as well give up his dreams of winning recognition from any but a small and special metropolitan audience.

Second, it will be observed that the brand-name status of performers relates only in a haphazard way to absolute artistic worth. There is one thing they all have in common: they are personalities. To become a brand-name personality it is necessary to have the essential ingredients and to have them skilfully promoted. If the potential musical personality is also an expert musician, so much the better.

This is not to say that the reputations of artists like Horowitz and Heifetz are not merited; they are. It is to say that imaginative advertising and good public relations are just as important in selling a musician as they are in selling a cellophane wrapper full of pig meat. Advertising campaigns and careers are charted in New York. So are musical careers.

New York Performance

So far, so good. Our would-be concert performer must come to New York. For the sake of particular discussion, let us make him a pianist.

His object is to enlist the aid of one of the big concert management bureaus in the campaign to make his name a brand name. He has his eye on two managements as potential sharers in the coming glory—Columbia Artists Management and National Concert and Artists Corporation. They are the two biggest in the business. Either will serve his purpose. Smaller, independent managers have their trouble booking scattered individual dates for even the most promising newcomer, but Columbia and NCAC have strange and wonderful tentacles called, respectively, Community Concerts and Civic Concerts, and, collectively, the organized-audience plan.

The organized-audience plan is basically simple. It applies the principles of mass merchandising to the art of music. Between them, Community and Civic control ("supply" is a nicer word) almost two thousand concert series in the United States and Canada.

They work like this: An *agent provocateur* sells the leading citizens of a town on the idea of having a



concert series. A campaign is conducted to sell tickets. The money is put on deposit. Did somebody say something about a pig in a poke? Not at all. They can talk about artists when the money is safely in the bank. Columbia and NCAC are both reputable firms.

The machinery is efficient, and lots of audiences hear lots of music only because the nice young men from Civic and Community come around selling concert series. From the artistic point of view the results are by no means always above reproach. Many hard words have been passed about both organizations. But the point here is that our young pianist needs audiences if he is going to play recitals, win applause, and eventually become a brand-name performer; and either Community or Civic can give him more audiences than he could possibly get any other way.

Whether either Columbia-Community or NCAC-Civic needs him is another matter. What can he do to make himself attractively conspicuous? Well, he can enter a big contest and win it—if any big contests are being held, if he plays well enough, and if the judges like the way he walks and the way he sits on the piano bench. He can request management auditions; if he does, he will be heard, but a bare audition studio is a cold and cheerless place to make the effort of a lifetime. Or he can give a New York recital, draw rave reviews, and wait for the managers to come pounding at his door the next morning.

Carnegie Hall Debut

Carnegie Hall is the place to play, he thinks. But a recital in Carnegie Hall will cost him at least two thousand dollars. And where is the money to come from? Money for rental of the hall itself; money to pay a recital manager capable of handling such details as giving away enough free tickets to keep the auditorium from being completely empty; money to have the tickets themselves printed; money for an advertisement in the *Times*; money (he almost forgot) to rent a piano. He is relieved when he finds that it is considered unbecomingly ostentatious to play in Carnegie Hall the first time around.

Town Hall is the next in line.

There he can squeak by on a little less than \$1,500 and still pay for the most important trimmings. Also, there are fewer seats, fewer tickets to be given away. Maybe he borrows the money; maybe he has a rich uncle in Texas.

Of course, he could pay a good deal less and play his recital in one of the smaller, more "intimate" auditoriums around the city, but careful study of the music pages in the daily newspapers has revealed that critics usually pass them up entirely or drop in just long enough to confirm their suspicions that nothing of much interest is happening.

So Town Hall it is. The young pianist engages the recital department of Columbia, say, to take care of arrangements and show him where the stage door is. He chooses Columbia to perform these services partly because the talismanic name costs no more than any other, partly because he hopes (vainly, it should be added) that this move will win him favor with the big managers upstairs in the Steinway Building.

The best Town Hall dates have been booked months in advance, but there is a Thursday in February still open. He snaps it up, little realizing that while he is playing his recital the New York Philharmonic-Symphony will be giving the American premiere of a new French work in Carnegie Hall and that down at the Metropolitan the first performance of Rudolf Bing's latest Verdi revival is scheduled.

Happily unaware of these competitors (they are unaware of him, too), he plans his program with Pentagon seriousness. He includes a nice, inoffensive Beethoven sonata (so as not to scare the brand-name managers), Moussorgsky's *Pictures at an Exhibition* (to lure Olin Downes), a group of neglected pieces by Satie (to lure Virgil Thomson), a Coplandesque piece by a friend of his (to show the critics that he is interested in new music, in case they care), and some miscellaneous Liszt (to bring the evening to a pyrotechnical close and draw encores).

He practices and waits for the big event. When it comes, who hears him? The kind, helpful recital manager from Columbia is there. The few friends he has made in New York are there. His composer friend, of course, is on hand to hear his

composition and share in the applause. A few wan students from music schools around the city have come to hear the Satie. A trio of soldiers have been given tickets at the U.S.O. His mother is there, and a few relatives on his father's side. And there are a sprinkling of strangers who have just wandered in.

Where are the critics? Virgil Thomson is at Carnegie Hall; Olin Downes is at the Metropolitan; the evening-paper critics, unable to make up their minds, are shuttling back and forth between the two major events, trying to cover both. But both the *Times* and the *Herald Tribune* send lesser reviewers. They leave before the Liszt.

After the Concert

Despite the dismal pall that hangs over an ill-populated concert hall, despite his nervousness, our young pianist plays quite well. A few wrong notes, a snubbed phrase here, a jittery tempo there, but quite well. That is precisely what the brief reviews say: on the one hand this, on the other hand that. No managers come pounding at the door next morning; the telephone is silent.

There is nothing left to do but give up the labors of a lifetime and quit, or try again next year. The young pianist has spent \$1,500 on a New York recital and has proved nothing whatever, except that he, like most of his fellows, is not considered a salable musical commodity.

This pattern is repeated week after week, season after season. The human and economic waste is tremendous, the largely meaningless parade of debutants heartbreaking to watch. Seldom does one win a contract with a major management on the strength of reviews alone, even if they are superlative. And superlative reviews of debut recitals are rare indeed; critics cannot afford to confuse human with artistic values.

There are vacancies, few but regular, on management rosters. Very infrequently a *Wunderkind* like Ervin Laszlo will get reviews that render him marketable as a prodigy. Even less frequently a Byron Janis (a protégé of Horowitz) will be signed after an audition and actually make his New York debut after his career is already a fact. The best entrants

in contests like those sponsored by the Rachmaninoff Fund (Seymour Lipkin, Gary Graffman), the Philadelphia Orchestra (Sigmund Weissenberg), or the National Federation of Music Clubs (Jacques Abram) are frequently signed to contracts and sent out to face the organized audiences.

Those who have failed to attract the attention of managers sometimes hint darkly that if they had "had money" the story would have been different. Maybe so. All other things being equal or nearly equal, a manager would be foolish to choose an impoverished newcomer over one able to invest a few thousand dollars in the promotion of his career. If this is a matter for blame, where does the onus rest? On the artist, on the management, or on the advertising mentality of the public?

Unhealthy Situation

The whole situation is, to say the least, unhealthy. There is a constant tendency in the press and in motion pictures, on TV and the radio, to glamorize a few careers far beyond any intrinsic worth they could possibly have. Certainly any town should be delighted when a Heifetz or Horowitz finds time to pay a visit, play a recital, and collect his fee. But a year is 365 days long, and half a dozen recitals by peripatetic virtuosos, near-virtuosos, and miscellaneous groups is not a very well-rounded musical diet, even when augmented by the rich and growing literature to be heard on records.

There is still a wide difference between the positions occupied by the respected local musician in Europe and the local teacher ("He used to be a concert pianist") in this country. Until local music-making becomes a matter of pride rather than apology, until it becomes the rule rather than the exception to admit fully the status of local musicians whose talents, although considerable, are not great enough to give them a chance in the international market place, America's musical development will remain more apparent than real, and the young man who wants to make a career of serious music will continue to have a pretty tough row to hoe.

▲▲▲

Beechler

CENTERED TONE

LOOK FOR THE DOT IN THE DIAMOND

BRIGHT QUALITY

Custom-built mouthpieces, new and outstanding in their design and conception, adapted for all musicians.

Beechler

Box 15 • Encino, Calif.

CANADA

(Continued from page 29)

year heard 19,000 contestants. This type of competitive festival is now held in many centers all across Canada.

The Toronto Symphony Orchestra, under the direction of Sir Ernest MacMillan, is one of the country's best ensembles. It gives an annual series of concerts with famous solo artists. The Mendelssohn Choir presents Bach's *St. Matthew Passion* each year.

Healey Willan is still the dean of Toronto composers, following the English tradition. He has composed symphonies, concerti, organ works, and an imposing list of fine choral music. He was honored recently by an invitation to play the first recital on the new organ at the dedication of the reconstructed Coventry Cathedral in England. The Canadian College of Organists raised \$33,000 toward the purchase of this organ.

Leading Composer

In the modern school, John Weinzwieg is considered Toronto's leading composer. He heads the Canadian League of Composers, and is founder and conductor of the University of Toronto Symphony Orchestra. Greatly influenced by Schönberg, his original radio and film work includes the music for the *Edge of the World*, but his best-known work is the ballet, *The Whirling Dwarf*. The String Quartet No. 2 is his greatest work.

Seven string quartet ensembles guarantee plenty of chamber music in Toronto. The Toronto Symphony Promenade Concerts fill the spacious Varsity Arena during the summer season. When the Metropolitan Opera Company visited Toronto this year, it performed in the Maple Leaf Gardens, which seats upward of ten thousand persons.

Lois Marshall is one of the brightest stars in the Canadian musical firmament. This brilliant soprano, a Conservatory graduate, was soloist in the *Missa Solemnis*, with Arturo Toscanini and the NBC Symphony in March.

In the west, Winnipeg is noted for its famous ballet company, under the direction of Gweneth Lloyd. Recently this company toured Canada

and the United States, and in April started off on a seven-month world tour, appearing in London for the Coronation.

The Winnipeg Symphony, under conductor Walter Kaufmann, is another of Canada's fine organizations. It plays a complete concert series each season, with well-known guest conductors and internationally famous soloists.

Barbara Pentland, one of the exceptional figures in Canadian music, comes from Winnipeg. A radical composer in the neo-classic style, she studied in Paris, at Juilliard, and under Jacobi, Wagenaar, and Copland. Her ballet, *Beauty and the Beast*, is her best-known work. She has also written a piano quartet and sonata, songs, and the orchestral *Holiday Suite*.

It is interesting to note that at least three Canadian composers who have made a mark internationally are women: Jean Coulthard Adams of Vancouver, Barbara Pentland of Winnipeg, and Violet Archer of Montreal. They are perhaps better known outside Canada than in their own country. Canada needs subsidies, scholarships, and study centers such as Tanglewood.

Saskatchewan's composer Robert Fleming is best known for songs, piano pieces, and the orchestral suite *Around the House*.

Many younger composers originate in British Columbia. The Vancouver Symphony Orchestra this year had as guest conductors such well-known figures as Igor Stravinsky and Maurice Abravanel. Half a dozen outstanding soloists appeared with the orchestra. During the season Vancouver audiences heard

Yehudi Menuhin, Jan Peerce, Nathan Milstein, Lily Pons, and Artur Rubinstein. In the spring the British Columbia Music Festival went on for nine days. Chamber music flourished under the auspices of a society known as Friends of Chamber Music. Oratorio and choral music included two concerts by the Bach Choir, three by the Oratorio Society, and one by the Welsh Choral Society.

London, Ontario, has a fine school of music in connection with Western University, and much chamber music, opera, and choral music are heard in London. The same is true of Halifax, Nova Scotia. There are six symphony orchestras in various cities across the country, besides the four major orchestras already mentioned. But perhaps the most encouraging aspect of music in Canada is the Canadian Broadcasting Company, with a coast-to-coast network of government-controlled stations in addition to a string of privately-owned stations which use its programs. Over CBC much good music is broadcast each day. Advertising is cut to a minimum, and the resemblance to Britain's BBC is striking, especially the Wednesday Night program, which is a facsimile of BBC's Third Programme. This series is not devoted entirely to music, but the music played is frankly high-brow. Many programs are re-broadcast from BBC and from the music festivals of Europe.

Radio Helpful

The Canadian composer of serious music, faced with almost insurmountable hardships, finds in CBC his greatest outlet. As a matter of fact, it practically subsidizes our four most important symphony orchestras. Many programs of the works of Canadian composers are presented, with a large proportion of first performances. The International Service of CBC has done much to make Canadian music known abroad, both by its broadcasts and by the production of records. It employs some twenty-five composers to produce the incidental music of its broadcast performances, and during the season some ninety compositions by Canadian composers, ranging from songs to symphonies, are performed on the Wed-



nesday Night program alone.

One of the highlights of this program is the CBC Opera Company, whose personnel is practically the same as that of the Royal Conservatory School. This season a number of famous operas were produced, including *Rake's Progress*.

CBC does as much for Canadian music as its means allow. The catalogue of Canadian composers compiled recently by CBC lists two hundred and fifty-nine composers working in Canada today, producing music in every style. Conditions are such, however, that no serious composer can devote all his time to composition.

The National Film Board, government-owned producer of such documentary films as *Royal Journey*, has sensibly hired five of Canada's gifted younger composers on a permanent basis. They are Louis Applebaum, Maurice Blackburn, Robert Fleming, Eldon Rathburn, and William McCauley. Of these, the most famous is Louis Applebaum. He studied under Roy Harris, and scored five of Hollywood's finest films, including *Lost Boundaries* and *Teresa*; the surrealist *Dreams That Money Can Buy*, from New York; and the abstract stereoscopic film produced by Norman McLaren of the National Film Board. This last was shown at the recent British Festival and Toronto Exhibition. Despite his chance to remain in Hollywood's select school of composers, Applebaum prefers to live in Canada, and is now the Film Board music consultant.

CBC recently broadcast five programs devoted to the scores of these film composers. The music was broadcast in its original form, brought out from the background to assume a place of its own—a fitting tribute refuting the idea that film music has no value apart from the film.

The problem of the rising young concert artist has been partially solved by the Department of Education in Ontario, with its concert series which tours smaller places. About one hundred fifty concerts are given in a season. There is also a Junior series of these Community Concerts, where the best younger talent is being developed. The fact that so many of our excellent young musicians must seek opportunity

Remember...



outside the country has alarmed music educators, and this is an attempt to remedy the situation. Much more remains to be done in this important area.

The folk music of the country should be collected, and much valuable work along this line has been done by Dr. Marius Barbeau.

In summing up, there seems to be a noticeable improvement in opportunity for Canadian musicians, and with the publication of the Massey Report, a Royal commission on national development in the arts, letters, and sciences, it is hoped this improvement can extend to greater things in the future. The Canadian concertgoer, nevertheless, may hear music which compares favorably with any in the world today. ▲▲▲

ILLINOIS ORCHESTRA

(Continued from page 19)

sober blue serge to plaids. Kesnar was attired in white tie and tails which, incidentally, he despises.

From the opening bars of the concert it was apparent that the orchestra had reached some kind of relative maturity. Having been a spectator at that first musical debacle, I could classify the change as remarkable. The musicians were not only technically accurate but their spirit and buoyancy came through

ponderous musical texts with an ease that could not have been more pronounced if they had been playing "Turkey in the Straw."

Following his usual policy, Kesnar had invited a soloist from the Southern Illinois area. She was a twenty-nine-year-old housewife, mother and amateur vocalist who did an aria from *La Traviata*. Her voice was beautiful.

The next item on the program was a composition which was getting its first public hearing. Presenting untested works by unknown composers is a pet project of the fireball conductor. No slouch as a composer himself, Kesnar employs some choice expressions to define the methods young composers must use to gain recognition.

"It costs us little to play these works," he explains, "and it may be the only time the composer will ever have a chance to hear them. That's the only satisfaction he may get for knocking himself out and producing something far better than some things the bigger orchestras play."

Today, the Southern Illinois Symphony Orchestra has a repertoire of some 120 numbers, many of them complete symphonies. Kesnar is reluctant to admit that the job of moulding the group to its present efficiency required a lot of sweat and disillusionment; he'd like to have you think all the rehearsals are

just a picnic for everyone concerned. To the casual observer they may seem to be just that, for Kesnar maintains the sprightliness and good humor of an elf during the practice sessions, even if he allows his weary shoulders to droop a little on the way home.

"We get a kick out of playing," he says. "It makes the musicians feel good and they have a good time."

Kesnar is likely to be found arranging chairs on the stage of the auditorium a half-hour before the Tuesday evening rehearsals. Each member of the orchestra gets a personal greeting in the conductor's spacious office that also serves as a classroom. He exchanges new jokes with his musicians or inquires about the health of their mothers, wives, and children. Promptly at seven, he claps his hands over his head, and with a brisk "Let's go, everybody," marches out to the podium while the orchestra members take their places.

Wearing an unbuttoned vest and no coat, Kesnar looks no more like the common conception of a symphonic conductor than does Edward G. Robinson. His glasses raised to his forehead, Kesnar leans an elbow on the music stand, gesturing while he talks with the short pencil that is his baton.

He may spend the first ten minutes of the rehearsal session compliment-

Important New BAND Publications

CARNIVAL OF THE ANIMALS (1st Suite) ... Saint Saens-Cray
(full - 8.00 — symphonic - 11.00)

5 EXCERPTS FROM WOODLAND SKETCHES
MacDowell-Cailliet
(full - 8.00 — symphonic - 11.50)

Sample condensed scores sent on request

ELKAN-VOGEL CO., INC.

1716 Sansom Street

Philadelphia 3, Pa.

For BAND, CHORUS, ORCHESTRA



WENGER RISERS

- Set up speedily
- Take down instantly
- Store compactly

Write today!
WENGER MUSIC EQUIPMENT COMPANY
OWATONNA 5, MINNESOTA

COMING

*In your
January issue
of*

MUSIC JOURNAL

Stanford University analyzes the Vocational Interest Research Tests for Music. Don't miss this report of its findings on music teachers and performers.

ing the orchestra on its last concert. "I have been getting some very favorable letters," he says seriously.

Then work begins, with Kesnar explaining the theme of the composition to be played, telling something about the composer, the history of the music, and, almost inevitably, some anecdote about the piece from the conductor's own wide experience.

The sound effects Kesnar uses to describe the music cannot be catalogued with any degree of accuracy. He whistles, hums, sings with a strident voice, and tries to imitate the way the individual instruments should sound in a particular passage. When the entire group is playing, the conductor is bouncing on and off the podium, making musical improvisations that sound alternately like a bird of unknown origin, an auto horn, or a repeating cannon.

He interrupts, whether the playing is good or bad, whenever he thinks of an amusing remark. This is one of the reasons the volunteer musicians are willing to make so many personal sacrifices. As one of

them put it, "He really makes the student musicians toe the mark, but to the outsider he's a good and patient teacher as well as a good fellow."

"When you make offhand comments and allow the musicians to speak whenever they feel like it, it prevents any tension and they play much better," Kesnar believes. In some of the major orchestras with which he has worked, practice sessions were held from 9 A.M. to 12 noon and "I was whipped for the day because of the tension, and not knowing when the musicians were going to be insulted."

No Severe Criticism

Instead of dealing out severe criticism which embarrasses the musicians, Kesnar is more likely to drop his hands, direct an amused smile toward the horn section and exclaim, "Holy Moses, how did that E flat get in there? Now what I want from you is this," he will add, and vocally imitate the way the horn should sound.

Leading the orchestra through Grieg's *Peer Gynt Suite* at the beginning of one rehearsal, Kesnar was having a difficult time getting the effect he wanted. "Make it sound mad," he exhorted. "You sound like ice-cream soda. C'mon, get mad."

At the end of one difficult practice session, the conductor watched his musicians dash for their automobiles through the rain. The racks backstage, filled with musical scores before the rehearsal, were almost empty now.

"They will take the music home with them and play their heads off all week," Kesnar said. "Next week, they will come back and know it backwards and forwards."

About 75 per cent of the musicians who started with the orchestra are still around every week. The first bass player, Melvin Seiner of Duquoin, was offered a better job outside the area but turned it down so he could continue his spare time avocation. A woman who dropped out to have a baby notified Kesnar she would be back as soon as the child was old enough to be cared for

13 BIG features on every
Thomastik Equipped Outfit

with Precision Steel Strings and Fine Tuning Tailpiece

"Saves valuable teaching time!"
SIDNEY SHAPIRO
Noted String Instructor,
Lincoln High School, N. Y. C.

"The Only proper teaching set up!"
DR. GEO. BORNOFF
Eminent String Authority,
Columbia University, N. Y. C.

"Acclaimed By"
STRING INSTRUMENT
AUTHORITIES

*"Effortless tuning and
precise gauge conformity!"*
ELI LIFSCHEY
1st Violinist, N.B.C. Symphony,
N. Y. Philharmonic, N. Y. C.

FREE!
Please send Thomastik literature.

New booklet, expert technical answers to string questions, visual material on strings and tailpieces.

Handsome folder illustrating Thomastik Violin, Viola, Cello and Bass Instrument Outfits in color.

Write for literature

Ernest Deffner
division of Pancardion, Inc.
Dept. A-1253
501 West 26th St.
New York 1, N. Y.

Name _____
Address _____
City _____ State _____
Dealer's Name _____
City and State _____

Ernest Deffner, Dept. A-1253, 501 W. 26 St., New York 1, N. Y.

by a sitter. A number of students (only 35 per cent of the orchestra members are students) remain in the orchestra after graduation. Kesnar, who is frequently called upon to serve as guest director elsewhere, will accept no engagements which conflict with orchestra rehearsals or concerts.

"Sometimes," he says, "the weather has been so bad my wife would tell me I shouldn't walk all the way across the campus to the auditorium because nobody else will be there. The only people who don't come are those who are flat on their backs

with a thermometer in their mouths."

Charles Roed, a violinist and music director of the Anna State Hospital, summed up the feelings of most of the musicians when he said, "Several times I've almost had to swim to rehearsal through six or eight inches of rain, but I'm interested enough to overcome any kind of handicap to get to practice."

Women find the orchestra gives them variety from their household chores. Salesmen, postal clerks and other members of the group are seeking relaxation, a chance to for-

get the more pressing problems concerned with making a living. There is a certain sense of fulfillment too in being able to contribute a long-neglected musical talent that parents may have spent thousands of dollars to cultivate.

Orchestra members also include a life-insurance salesman and his teenage daughter. A bank teller plays the bass violin, while his sister, a grade-school teacher, plays the cello. One of the most gifted of the musicians is a former member of a famous symphony. A trombonist in the orchestra has played with such dance bands as Benny Goodman, Bobby Burn, and Teddy Phillips. At the other end of the scale are relative beginners.

"There should be hundreds of organizations like this," Kesnar contends. "The lives of these people are enriched by it. There is no money, no glory; but they are getting something out of it or they wouldn't travel such long distances. It's the personal satisfaction."

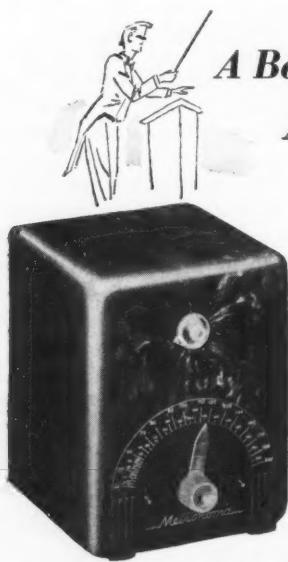
Distinguishing the Southern Illinois Symphony from civic groups of its kind are the wide selection area from which the musicians come, the lack of financial entanglements, and the orchestra's volunteer road engagements. Many similar groups pick up professional musicians to fill in the empty chairs, and pay them for their services.

"I don't have to beg anyone to play," boasts the proud conductor of the Southern Illinois Symphony. "If there is a vacancy and I hear there is a good trumpet player twenty miles from here, I write to him and ask him if he would like to play. If he does, fine; if not, I get somebody else."

Remains At Home

The orchestra has received numerous invitations to give concerts outside the area, but the expense involved and the working commitments of its members make this almost impossible.

Most of the acclaim the group enjoys away from Southern Illinois stems from its recording of an annual *Messiah* presentation at Christmas. The solo parts are sung by professionals, the only artists receiving any pay. The oratorio chorus, also tutored by Kesnar, includes



CAN'T WEAR OUT—can't slow down. The beat is always steady, accurate at any tempo.

NO MOVING PARTS—it uses the thyratron "heart beat" tube developed for radar. Exclusive design (U. S. Patent No. 2,522,492).

VOLUME CONTROL—make the beat as loud or soft as you like, or vary from sharp to mellow.

NO CLUMSY ADJUSTING—no set screws. Dial it like your radio to any tempo—40 to 208 beats per minute.

A Beat you can see...

A Beat you can hear!

Selmer

METRONOMA

**Electric Tempo Indicator
with the flash Baton**

World's most dependable time beat! Selmer Metronome gives you correct tempos two ways. (1) by a sound beat that can be set loud or soft, and (2) by a sight beat through a visible, flashing light. Easily set for any tempo from 40 to 208. *Largo to Presto*—with a twist of the dial.

In playing with a band or orchestra, you are expected to follow the beat of the conductor's baton—not the sound of the bass drum or other members of the group. The Metronome, with its flashing visual beat, helps you learn to do this. Simply turn the sound beat volume as low as possible and follow the visible flasher. Get it now—Metronome is your biggest tempo bargain!

On Sale at Better Music Stores
Distributed Exclusively by

H. & A. Selmer INC.
DEPT. M-121, ELKHART, INDIANA

VOCATIONAL INTEREST RESEARCH

... Stanford University's long-established service in career selection is now available in the fields of music teaching and music performance.

*A Music Journal Service to
a Great Professional Field.
See page 45*

two
Half
the
are
muni
South
siah
radio
sas C

Kes
Royal
sterda
phon
for w
piano
by hi
person

"I
my na
have b
getting
place

"W
for m
ches
people
really
for th

above
consti
standa
tendan
go thi
at leas
odical
afraid
process
and sit
ing the
This w
and m
among
membe

How
you gi
the m
upon c
ous ve
satisfac
learned
tempt
"pearl
meets.
voice i
Swan,
College
cific p

two hundred and twenty voices. Half its members are students and the other half, like the musicians, are recruited from outside communities. Transcriptions of the Southern Illinois Symphony's *Messiah* are broadcast at Easter over radio stations as far distant as Kansas City.

Kesnar was formerly with the Royal Dutch Opera, and the Amsterdam and Minneapolis symphonies. He has composed music for woodwind instruments, violin, piano, and orchestra. Unimpressed by his own record, Kesnar dislikes personal publicity.

"I have nothing to gain by getting my name in the paper," he says. "I have been in a lot of places and I'm getting too old to want to go somewhere else. I like my job here."

"Write about the people who play for me," Kesnar suggests. "The orchestra belongs to them and to the people who pay the taxes. It is really—as they say—by the people, for the people." **▲▲▲**

VOLUNTEER CHOIR

(Continued from page 23)

above has developed a complete constitution which includes all standards of deportment, dress, attendance, and so forth. If you do not go this far in your choir, you should at least review the standards periodically with your group. Don't be afraid to practice such things as the processional, responses, standing up and sitting down together, and holding the music in a uniform manner. This will keep everyone on the alert and make for a feeling of security among the not-quite-so-faithful members.

How many voice lessons should you give at each rehearsal? Some of the most successful directors look upon choir practice as one continuous voice lesson. There is great satisfaction in the feeling of having learned something, so you should attempt to give the group at least one "pearl of wisdom" every time it meets. As it is difficult to teach voice in a group situation, Howard Swan, choral director at Occidental College, concentrates on one specific point at each rehearsal. For

instance, one time he may treat breath control; at other times, phrasing, pronunciation, enunciation, and tone production. If you alter the music in any way in interpretation, such as placing a hold over a certain note, explain to the choir the reason for the change. Do not keep music a mystery. If you hope to get your choir even to approach its potential, you must give your singers as much as or more than you expect to receive from them. Or as it was so deftly recorded by St. Matthew, "Ye have heard that it

hath been said, An eye for an eye, and a tooth for a tooth." So shall it be in the volunteer choir. **▲▲▲**

HO-HUM, THE CRITICS are at it again! Reviewing the same concert, one leading New York critic averred that the Westminster Choir "sang consistently out of key," while the leading critic on rival newspaper rhapsodized, "This performance by the Westminster Chorus was magnificent in tone-quality, intonation, and impressiveness of delivery." Does anybody have a spare pitch-pipe?

Most successful directors use music from

E.M.B.*



Wearing ear muffs is one way to handle a sour band. But here's a better way: Get some scales and studies for full orchestra or band from E. M. B.

Write for your copy of the new 1953-54 EMB GUIDE. It is the most complete listing of school music materials of all publishers available.

***Educational Music Bureau, Inc.**

30 E. ADAMS ST., CHICAGO 3, ILL. Vocal music for choruses, operettas and cantatas • Text books and literature • Band and orchestra music • Instrumental solo and ensemble music • Instrumental methods • A complete stock of equipment, supplies and teaching aids for every phase of music education.

MUSIC THERAPY

(Continued from page 15)

just music, but music therapy as well will be admitted to internship. It is also to be expected that the clinical situation will be one of understanding and so set up that real education continues, rather than one in which the intern must succeed with insufficient help and guidance because there has been inadequate planning for him.

Since music therapy is a new profession, it must labor under many handicaps until it is better organized and has earned its due recognition, but there are steps which should be taken now. A person should not have to have the title of some other adjunctive therapy in order to work as a music therapist, but this requirement now exists in many hospitals. Music therapists with more training and education are forced to work at lower pay levels than comparable adjunctive therapists. The seriousness of this is real; it means a limiting of the financial and professional future. This will deter from entrance into the profession those individuals of fine potential and adaptability without which the field of endeavor will tend to stagnate.

Because these matters have been drawn to attention, perhaps too seriously and pessimistically, does not mean that nothing is being done about them. The committee on education has achieved good results. Uniformity of musical training has been gained by those institutions which are members of the National Association of Schools of Music. The groundwork is also being laid so that other aspects of professional education may be improved.

"There was universal enjoyment of the lessons even for some of the subjects who were lowest in achievement."

J. WILGUS EBERLY, PH.D.,
DIRECTOR OF DEPARTMENT OF MUSIC,
TEXAS STATE COLLEGE FOR WOMEN

THE following case studies are a sampling.

Age of Subject: 61

This person repeatedly expressed great interest in and satisfaction with the work she had done. All phases of the study, the practice as

well as the lessons, were apparently sources of great pleasure to her. In general, her accomplishment was greater than she anticipated. She gave a favorable rating to piano study as a recreational activity and believes other people her age would and should enjoy it, providing they have leisure and not too many household and family responsibilities. Learning to transpose provided a special pleasure for her. She showed some surprise at the nimbleness of her fingers.

Age of Subject: 70

This woman expressed great pleasure in the lessons. She spent lots of time at the piano, often as much as two hours a day. It was pleasing to her to be engaged in something as worth-while as music. In general, she said she learned more than she expected to learn. In comparison with other things she did for enjoyment, she rated music highest. She expressed the belief that other older people would find piano study beneficial and pleasant. At the end of the term, she spoke of her regrets that the term had ended, and stated that she really would like to continue the study.

Age of Subject: 67

This subject fulfilled a lifelong desire to study piano, by participating in this project. She had feared that her age would be a disadvantage in learning, but she proved to herself that this was not the case. It was her belief that she accomplished more than she thought she would. This woman is a very busy individual with numerous household, church, and community responsibilities. Nevertheless, she found time for her music study and considered the time she gave to it well spent. She could see no reason why other people her age should not study the piano. She expressed a strong belief in the value of continuing learning for older people.

Age of Subject: 68

This man enjoyed the lessons. They opened up a new field to him and added to his appreciation. The mechanical aspects of playing the piano were appealing to him. He reported that he now entertains his friends with his playing. He became a persistent practitioner and thoroughly enjoyed spending long hours at the

piano. His progress was about what he had expected. He rated piano study high among things he does for enjoyment. As for recommending piano study for other older people, he said there are lots of "ifs" such as practice facilities, health, and ability to stay with it. He appreciated the patient, sympathetic manner of his teacher. He especially enjoyed learning about some of the technical aspects of music. He is a school administrator and feels that this music study will add greatly to his administrative capabilities aside from any musical values.

Age of Subject: 72

This subject said that music study helped to relieve the monotony of his life in an old people's home. He would like to continue studying. In fact he said he liked to do anything that exercises the mind. To the question, "Does piano study compare favorably with other things you do for enjoyment?", he responded, "It's the best enjoyment I have!" The results of the study which he considered most important were that music study occupied time as well as mind, and that he had a chance to learn some of the old songs.

Age of Subject: 84

This woman enjoyed the lessons. She said she would have liked to practice more but "everything was against me." One of her legs is affected by cold and the practice room was often cold. During the interview she referred repeatedly to the fact that her physical condition was against her. She recommends piano study to older people, however, if all the conditions are right. Her responses to all questions were hesitating and slow.

Age of Subject: 82

This man found great enjoyment in studying the piano. He is a lover of music in the first place, and this study provided him with a new source of musical pleasure. He stated that he would like to continue his study if he had the opportunity. His accomplishment was slightly more than he expected it to be. It was his feeling that piano study compared favorably with other things he did for enjoyment, but in order for this condition to continue, he suggested that there would need to

be r
that
the p
Like
experi
This
that
lesson
was v
to de
the re
ous. I
to lo
effort
adeq
react
For
which
ticula
which
1. T
of the
subjec
ment
2. C
in le
songs
3. T
indiv
could
older
4. o
older
of yo
than
5. s
scious
than
conce
demanda
planar
"Mu
exhib
of a
child
THE
[ment
The
has r
further
years
vided
with t
prove
the lo
for th
assim
All
basic
seems

be regular improvement. He felt that other older people might study the piano if they really liked music. Like all of the other people in the experiment he liked his teacher. This was true in spite of the fact that the teacher discontinued the lessons without any notice, and he was very much puzzled about what to do and what to expect. During the recording he was extremely nervous. His hands shook and he seemed to lose control of himself. Repeated efforts had to be made to secure an adequate sample of his playing. His reactions were very slow.

Following are some statements which briefly summarize the particular aspects of the total study which are emphasized in this paper:

1. There was universal enjoyment of the lessons even for some of the subjects who were lowest in achievement.

2. General pleasure was expressed in learning the familiar and folk songs.

3. The members of the group were individually convinced that they could learn to play and that other older people could do the same.

4. The difficulties expressed by older people are different from those of younger people in degree rather than in kind.

5. Elderly people are more conscious of their success and failure than younger people. They are more concerned about their progress and demand thorough and clear explanations.

"Music therapy can provide the exhilaration and excited sense of accomplishment which all children require."

BARBARA DENENHOLZ,
MUSICIANS EMERGENCY FUND,
NEW YORK CITY.

THE progress made by the ten [mentally retarded] youngsters at The Jewish Hospital of Brooklyn has made me anxious to explore further and test within the next few years the following hypothesis: Provided that more work can be done with the children, why should it not prove possible gradually to decrease the long time-span required at first for the mentally retarded child to assimilate new ideas?

All children, I feel, have the same basic emotions. The big difference seems to be in the greater *degree of*

intensity with which a handicapped youngster succumbs to those emotions (fear, anger, joy, yearning, surprise, and so forth).

The handicapped child is sharply and constantly aware of his "differentness." Because of this awareness, all problems in his life are, to him, frightening and confusing. He feels insecure and anxious. This deep sense of insecurity, so negative in its effect, is manifested by the child's lack of confidence in himself and by his unwillingness to try to do things. His great fear of failure is manifested by a lack of initiative. *This lack of confidence and initiative is unquestionably the biggest problem and the one common to nearly all handicapped children.*

Confidence is, after all, the state of feeling sure, and it is a feeling acquired from experience. If a healthy child is subjected to a sufficient number of challenging situations which are within his power to conquer, the sense of accomplishment he derives from each success will gradually flower into an overall feeling of confidence.

Music therapy can provide the exhilaration and excited sense of accomplishment which all children require from some source. Musical activity is a challenge which the handicapped child can meet and conquer.

Then, too, the all-important element of motion inherent in music itself acts as almost electric impulse. It has the power to lead the child instinctively and immediately into some simultaneous musical activity. And since complete or partial mastery of some musical activity can be achieved by a child even in the space of a thirty-or-forty-minute period, music can thus create that vital sense of accomplishment with amazing speed.

This feeling of completion after each session, the feeling of not having to wait until "next time" to hear and see and feel the results—this, I believe, is one of the most important assets of music therapy with handicapped children.

Before attempting any "systematic" work with the youngsters, I spend, if possible, several weeks in getting acquainted with each child through general musical exploration. This slow, flexible approach has proved most rewarding. In fact, the results achieved have convinced me

Interesting and Different!

INSTRUMENTAL ENSEMBLES

Arranged by WILLIAM H. CHALLIS

Bb CLARINET QUARTETS

For 4 Bb Clarinets with Score.

ALICE BLUE GOWN

OVER THE RAINBOW

DEEP PURPLE

**WHEN I GROW TOO OLD TO DREAM
THROUGH THE YEARS**

price \$1.50 each

BRASS QUARTETS

For 1st and 2nd Trumpets, 1st and 2nd Trombones with Score.

THROUGH THE YEARS

WHEN I GROW TOO OLD TO DREAM

price \$1.50 each

SAXOPHONE QUARTETS

For 1st and 2nd Eb Alto Sax, 3rd Eb Alto Sax and Bb Tenor (printed separately), 4th Bb Tenor Sax and Eb Baritone (printed separately) with score.

AUTUMN SERENADE

I'M IN THE MOOD FOR LOVE

MORE THAN YOU KNOW

SONG OF LOVE

price \$1.50 each

TROMBONE QUARTETS

For 4 Trombones with Score.

OVER THE RAINBOW

MORE THAN YOU KNOW

I'M IN THE MOOD FOR LOVE

LAURA

price \$1.50 each

STRING QUARTETS

For 1st Violin, 2nd Violin, Viola, Cello with Score.

AUTUMN SERENADE

DAYBREAK

IT'S A MOST UNUSUAL DAY

MOONLIGHT MOOD

MOONLIGHT SERENADE

price \$1.50 each

BRASS SEXTETS

For 1st and 2nd Cornets, 1st and 2nd Trombones, Baritone (Bass-Treble) and Tuba with Score.

GREAT DAY

DRUMS IN MY HEART

(with Drum Solo)

WITHOUT A SONG

TEMPTATION

LAURA

BLUE MOON

price \$1.75 each

THE BIG 3 MUSIC CORPORATION

Sales Agent for Robbins Music Corporation
Leo Feist, Inc. • Miller Music Corporation
729 Seventh Avenue • New York 19, N. Y.

that conformity to any arbitrary standards or to any rigid, set routine at each session should not be demanded of these youngsters. The music therapist can discover many subtle ways to help them when they themselves are given the opportunity to point the way and to express in some manner what they want most to do. For it is when these youngsters become really relaxed and uninhibited, that their individual personality traits are most manifest.

In addition to the avoidance of a rigid routine, I feel that the therapist must be ready and willing to lavish affection upon each child. The basic insecurity and lack of confidence due to their handicaps make these youngsters crave affection. The way in which this may best be displayed toward each child must be determined by the therapist's intuition. There are no guiding rules or formulas.

I feel that the condescension so often found in adult relationships with children is always a mistake. All children hate this kind of adult

attitude, but handicapped children are doubly vulnerable to it.

Unfortunately, because of many social attitudes and despite the efforts of enlightened parents, doctors, and therapists, a handicapped youngster is bound to suffer a certain amount of "psychological and emotional neglect." There are many people who have been trained to be "pleasant" in their work with children, and who coat their pleasantness with a veneer of clinical reserve. I believe that such a cool and distant manner should be completely avoided in work with handicapped children.

It seems to me to be vitally important for the music therapist to view and treat each child less as a "patient" and more as a child. This need not in any way lessen the therapeutic value of the music sessions. In fact the establishment of emotional ties with each child can have a constructive effect by encouraging and eventually increasing the child's determination to try to overcome his handicaps.

When, and how often to praise a handicapped youngster is another delicate matter for the instincts to decide. Many youngsters are thirsty for compliments and constant praise. Others shy away from praise, and withdraw into an embarrassed shell at the mere hint of a compliment.

It is interesting, however, to note that the ten mentally retarded youngsters and many of the cerebral palsied youngsters seemed to need constant praise and to require the greatest amount of affection.

To me, an inspiring discovery has been the fact that handicapped children seem to dedicate themselves completely to an activity. Nearly always I have sensed that the men-

tally retarded youngsters were trying their utmost and doing their best with the work. Only rarely, in my fourteen years of private music teaching, have my non-handicapped students indicated anything like that kind of effort or determination.

But how can one expect a child with five or ten handicaps to make real progress in the art of social behavior if he has not yet been able to develop even a small amount of confidence in himself?

The ideal solution might be for the child to be introduced to occasional group music sessions after a year or two of individual sessions, when his confidence has been strengthened, and some of his worst handicaps alleviated. A still more ideal plan might be for him to be assigned to individual and group sessions.

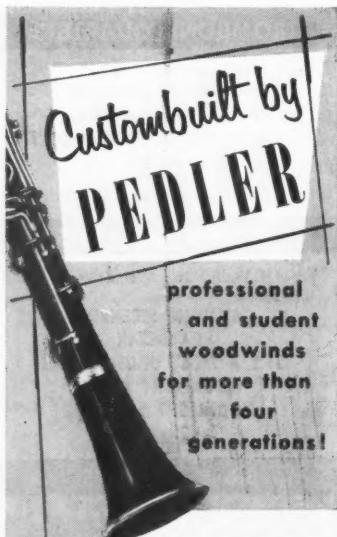
But it seems to me that the really basic problem is, first, to build and nurture and encourage, *individually*, each child's own inherent potentials.

"Look, look at grandma . . ."

WILMA DONAHUE, PH.D., CHAIRMAN,
DIVISION OF GERONTOLOGY, INSTITUTE OF
HUMAN ADJUSTMENT,
UNIVERSITY OF MICHIGAN.

WHAT does this challenge of growing older mean to the music therapist?

First, it can be readily seen that the aging are not to be considered as a group apart, needing specialized techniques and understandings. Older people must be accepted as individuals who have the same human needs and desires as younger people, but who, because of physical and social changes associated with aging, have less opportunity to



B♭ Clarinets
Alto Clarinets
Bass Clarinets
Oboes
Flutes
Piccolos

...FOR INFORMATION about these famous instruments, made in America according to the high standards of American craftsmanship, see your local dealer or write:

THE PEDLER COMPANY
Elkhart, Indiana

Have you tried the
Sensational
New

BRILHART MUSICAL INSTRUMENT CORP. BOX 360 HUNTINGTON, NEW YORK

CANE REED !

NOW AT YOUR MUSIC DEALER

Write today for complete information and new pamphlets

gratify
Seco
sidered
older p
circum
ple. T
power
spond

Inde
experi
when
membe
Arbor,
ward
the ma
ward
more.
out of
and w
the str
the sw
someon
grand
saw g
smiling
rhyth
case it
than p
the mu
express
outlet

Furt
ness o
ers e
on at C
on the
Vassar
opened
older
their
student
that t
has be
ing ab
menta
other
The
bring
turn o
dents

Y
D
T
al
p
S
E

DECE

gratify their needs than does youth. Second, music therapy can be considered appropriate for use with older people under exactly the same circumstances as with younger people. There is no evidence that the power of music or the ability to respond to it diminishes with age.

Indeed, one of the most impressive experiences I have had occurred when I watched one of your own members, Mrs. Alta Muehlig of Ann Arbor, Michigan, work in a large ward of a county hospital. Among the many patients crowded into the ward was one woman of ninety or more. For many weeks she had been out of touch with her surroundings and with those who served her. As the strains of the accordion took on the swinging rhythm of a waltz, someone called, "Look, look at grandma!" And when we looked we saw grandma sitting up in bed, smiling and clapping her hands in rhythm to the music. Perhaps in her case it was too late to bring her more than passing pleasure and relief, but the music did afford her a mode of expression and was a long denied outlet for her emotions.

Further evidence of the effectiveness of music and its curative powers is emerging from the work going on at Cold Spring, New York. There on the Hudson, and not far from Vassar College, a unique school opened a year ago which is helping older people develop or redevelop their interests and capacities. The students and their teachers report that the work in rhythmic exercise has been of greater value in bringing about changes in attitude and in mental health than have any of the other activities and studies offered. The music and exercise together bring about relaxation and a return of confidence. Many of the students showed unmistakable signs of

mild depression and discouragement when they first enrolled. These symptoms have now been replaced with new attitudes of mind and improved physical well-being. It is, I think, of great significance to you as music therapists that so much of this change should be attributed to the effects of rhythmic exercise.

Third, music therapy should be used as an outlet for the creative impulses of older people. Deprived of the opportunity to serve as workers, older people can often find satisfaction as creators. Contrary to common assumptions, they show considerable creative ability and they maintain ability to learn new skills or to re-learn those developed early in life. When these facts are more generally accepted and understood, we may expect creative experience to be more readily achieved by the older people than by the younger ones. Older people are freed from the pressures and demands of the daily job and the work world and have the time to give themselves over to personal expression.

If the music therapist accepts the hypothesis that older people can be creative, his task becomes one of motivating the aging person to the expression of the latent capacities through some aspect of music. This may be through appreciation or through participation. But I warn you that it may not be easy to motivate the unhappy, unadjusted, withdrawn old person to expression in any form.

The music therapist can play an important role in the initiation of the changes in the individual's thinking about himself and in stimulating him to self-expression through musical activities. I have heard some eighty-year-old voices which are still able to carry their part in some of the big choirs in the

country. Many more could find the joy of group experience in singing in lesser organizations. Many old hands, beginning to crumble through disuse, might maintain suppleness and bring joy to their owners if they were put to work at some simple instrumental activity.



Your S·M·L Prize Winning Instruments

Decades of woodwind making experience stand behind each S.M.L. Instrument. The choice of artists and craftsmen, S.M.L. Instruments have been prize winners all over the world . . . their fine reputation is based on consistently superior performance. Try an S.M.L. . . . you'll hear the difference!

SAXOPHONES • CLARINETS • ENGLISH HORMS • OBOES

FREE! Colorful 8 page S.M.L. Catalog . . . Write Dept. A-1253

Ernest Deffner
division of Pancaordian, Inc.

601 WEST 26th STREET NEW YORK 1, N.Y.

Products of ETABLIS SML
Strasser-Marigaux-LeMaire
Paris, France

and to
All Our Readers
A Very
Merry
Christmas
from
THE STAFF OF
MUSIC JOURNAL

The Music Index

A detailed subject guide to over
100 music periodicals
Designed for quick reference
as well as
extensive research

ANNUAL CUMULATIONS

• 1949 (308 pages)	\$12.50
• 1950 (416 pages)	25.00
• 1951 (505 pages)	25.00
• 1952 (in process)	25.00

ANNUAL SUBSCRIPTION

Including 12 monthly issues and cloth-bound annual cumulation	\$125.00
---	----------

INFORMATION SERVICE, INC.

10 West Warren Detroit 1, Michigan

BETHLEHEM

(Continued from page 11)

The Collegium Musicum, organized soon after the city's founding, gave the first American performance of Haydn's, "Creation" and "the Seasons."

The Collegium was succeeded in 1820 by the Philharmonic Society, which fostered choral as well as instrumental music. In 1882, the Bethlehem Choral Union was founded by Dr. J. Fred Wolle, organist and choir leader of the Moravian Church. Eighteen years later he organized the Bach Choir of Bethlehem and presented the first complete performance of Bach's Mass in B minor. This was the start of the series of Bach Festivals that have made Bethlehem famous.

The world premiere of what is sometimes called the first symphony composed in the United States was

given during the Early American Moravian Music Festival in 1950 in Bethlehem, Charles Homman's Symphony in E Flat major. The composition was written between 1820 and 1850 for the Bethlehem Philharmonic Society.

Moravians from throughout the country will again assemble in Bethlehem next June 21 to 27 for the city's second festival of early American music. Special recognition will be given the 200th anniversary of the Trombone Choir.

The Moravians indeed have a rich heritage in both music and customs. While Christmas has lost much of its real meaning in the fast-moving urbanized society of today, the Moravians in the northeastern part of Pennsylvania have retained the true meaning of the celebration of the birth of our Lord in their music and traditions.

▲▲▲

To All Teachers At Christmastime

Those who watch Youth's seasons turning
Know most I think of human yearning,
And so I'm sure that there must be
A Star atop your Christmas Tree
That gleams with Faith and glows with Hope
Out through the darkness where men grope;
Your Star of Faith and Hope and Love
That makes your task seen from above
No petty round of daily duty
But something of supernal beauty,
Another light along the way
That leads men toward the Perfect Day.

—James M. Spinning



Remember Christmas

Do you want to give your musical friends a wonderful Christmas gift—one which will make them remember you during the entire year? Then send them a year's subscription to **MUSIC JOURNAL**—the magazine with the year round *monthly* coverage of all phases of music—from the elementary classroom to the great orchestral and choral groups of the world.

At no extra cost they will also receive the famous Stanford University VOCATIONAL INTEREST RESEARCH test, now extended to show the probable adaptability of an individual to the life of a professional musician.

Avoid the shopping crowds and last minute Christmas rush. Fill in on the blank below the names of your friends to whom you wish to send a gift subscription to **MUSIC JOURNAL**. They will receive a beautiful signed Christmas card announcing your thoughtful remembrance.

Enter these Gift Subscriptions for MUSIC JOURNAL and send

Men's The Stanford University Vocational Interest Test to:
Women's

Name

Address

Address

Name

City & State

City & State

Subscription rates: \$3.00 per year. (For Canadian subscriptions add 50c each year for additional postage.)

Payment enclosed

Signed

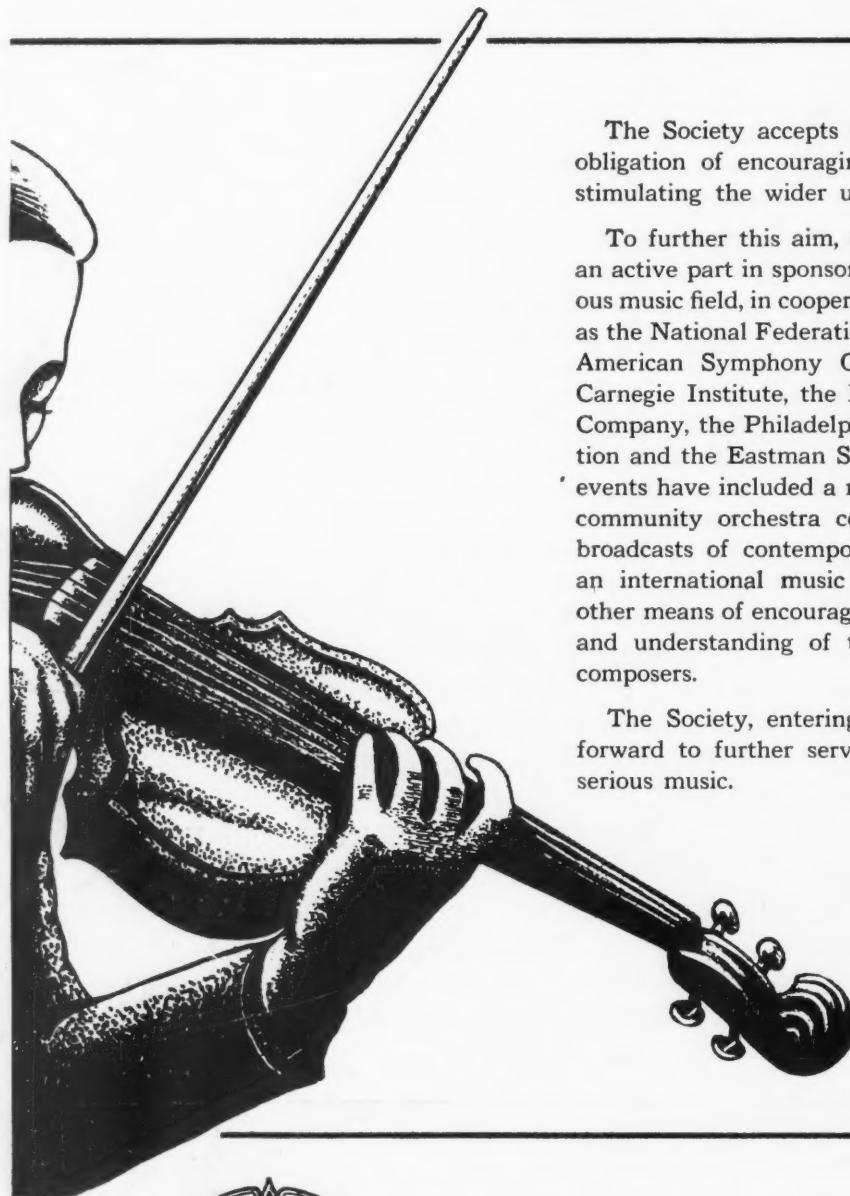
Bill Me

Address

(Mail to **MUSIC JOURNAL**, Delaware Water Gap, Pennsylvania)

(Gift subscriptions sent to current subscribers will not go into effect until after present subscriptions have expired.)

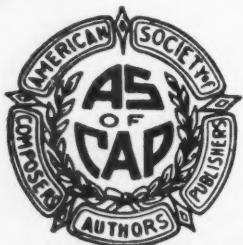
THE AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS is proud of its members who create the concert and symphonic music of AMERICA



The Society accepts the responsibility and obligation of encouraging these members by stimulating the wider use of their music.

To further this aim, the Society has taken an active part in sponsoring events in the serious music field, in cooperation with groups such as the National Federation of Music Clubs, the American Symphony Orchestra League, the Carnegie Institute, the National Broadcasting Company, the Philadelphia Orchestra Association and the Eastman School of Music. These events have included a national symposium of community orchestra conductors, a series of broadcasts of contemporary American music, an international music festival, and various other means of encouraging wider performance and understanding of the works of modern composers.

The Society, entering its 40th year, looks forward to further service to the creators of serious music.



AMERICAN SOCIETY OF COMPOSERS
AUTHORS AND PUBLISHERS

575 MADISON AVENUE • NEW YORK 22, N. Y.

5